

CHANGE ZINE



SEX, MUSIC AND BASKETBALL

CHANGE ZINE

PO Box 1010

Village Station

New York, NY

10014-1010

212.982.7227

patrickw@americanpassage.com

change666@aol.com

<http://members.tripod.com/ChangeZine/index.htm>

Change Zine #10 was forged in the months leading up to & including December, 1997.



charles bronson

CONCERNING LAST ISSUE'S

G.G. Allin thing:

I doubt you noticed, but in the Random Shit section of #9 there was an old letter I had received from GG Allin in 1987 scanned in a small size. I didn't give it much thought at the time, but let me just state that the inclusion of the letter was not an endorsement of GG. I assumed everyone knew GG was a complete fucking pig wacko & the letter was meant to show what a psycho he was, but sometimes I forget that not everyone reading this fanzine knows what I know. So, clearly stated, if anyone reading this does not know that GG Allin was fucked up by saying "rape the fucking bitches" I am telling you he was, and I apologize for indicating otherwise.

LETTERS

Wow, seems like I've been getting lotsa letters lately and that's cool. There is no policy and *you do not have to write about basketball* to get a letter printed. We don't edit 'em except correcting your bad grammar & punctuation. No need to look like anymore of an idiot you already are, right? You may include graphics & photos with your letters if you like, but don't get the idea you're on a soapbox because we'll kick it out from under you fast.

Despite some cool new trends developing in parts of HC, there is still the overwhelming influence of fucking assholes at shows who kickbox and swing their fists like broken GI Joe dolls, and dress like bad homies and think they're the fucking shit with all their Tommy Hilfiger-style wearing friends. Well, fuck you very much.

I've said it before and I'll say it again: if anyone kicks me or hits me with a fist they've flung, I will tell you to stop. If you ignore me or reject my request, I will fucking destroy you or try my hardest trying. And, no, I have no friends I know of at shows, so if you have a bunch of pals ready to back you up, I guess I'll have to destroy all of you.

Stop kickboxing & stop acting like a tough guy. The "moves" you do are not natural or a true release-- they are forced and practiced acts of violence masquerading as "just going off to the music." You know all those people watching you? They actually hate your fucking guts.

If for some reason you ever think this fanzine has died or I've given up on it, stop thinking that way. I don't like fucking quitting and I see no reason to stop right now. Besides, it'd be a real dick move to just stop after I get in all these letters, records and bands expressing interest in Change Zine. Rest assured, if Change Zine ever stops, I will tell you, with a full explanation in tow.

Review Policy

We review music we get our hands on. Major labels are not reviewed. We like demos and vinyl plus the regular CD's and 7"'s. We make you no promises though we do bust our asses to get it all in. The future may prove different, though.

BACK ISSUES:

(back issues are \$2 for first & \$1 each additional)
[all sold out except for the following]

#4: A creation from back in the day when I would literally collate and staple over 50,000 pieces of paper. Interviews are Justine DeMetrick, Tar, Rodan, Las Mordidas, Undertow & the Voodoo Glow Skulls. Lotsa random shit in it, too.

#6: 72 pages of jammed music appreciation. Today is the Day, Craw, Helmet, Farside, Doc Hopper, Lifetime, Fugazi, Cornerstone, Snapcase, Suburban Voice fanzine are the interviews. More shit, but you know that by now.

#9: 126 pages of hate & love. Avail, Floorpunch, Fugazi, CR, Cable & Jawbreaker. There's also an interview with Slam basketball magazine plus some NBA players. Tons of other shit & reviews.

The Team:

Patrick West: Acquired by NY in the summer draft. Traded away with rest of rookies and any players under 30 years old from the Knicks. Refused trade to Celtics and now likes to spend his nights playing with Lars from Alone on the Crowd in the NYC Rec League "Big Dogs" team.

Johnny T: Signed as a free agent with the Celtics when Pitino cleaned house in Boston. Quit 2 days later after Pitino tried incorrectly to pronounce his last name to the cheerleaders.

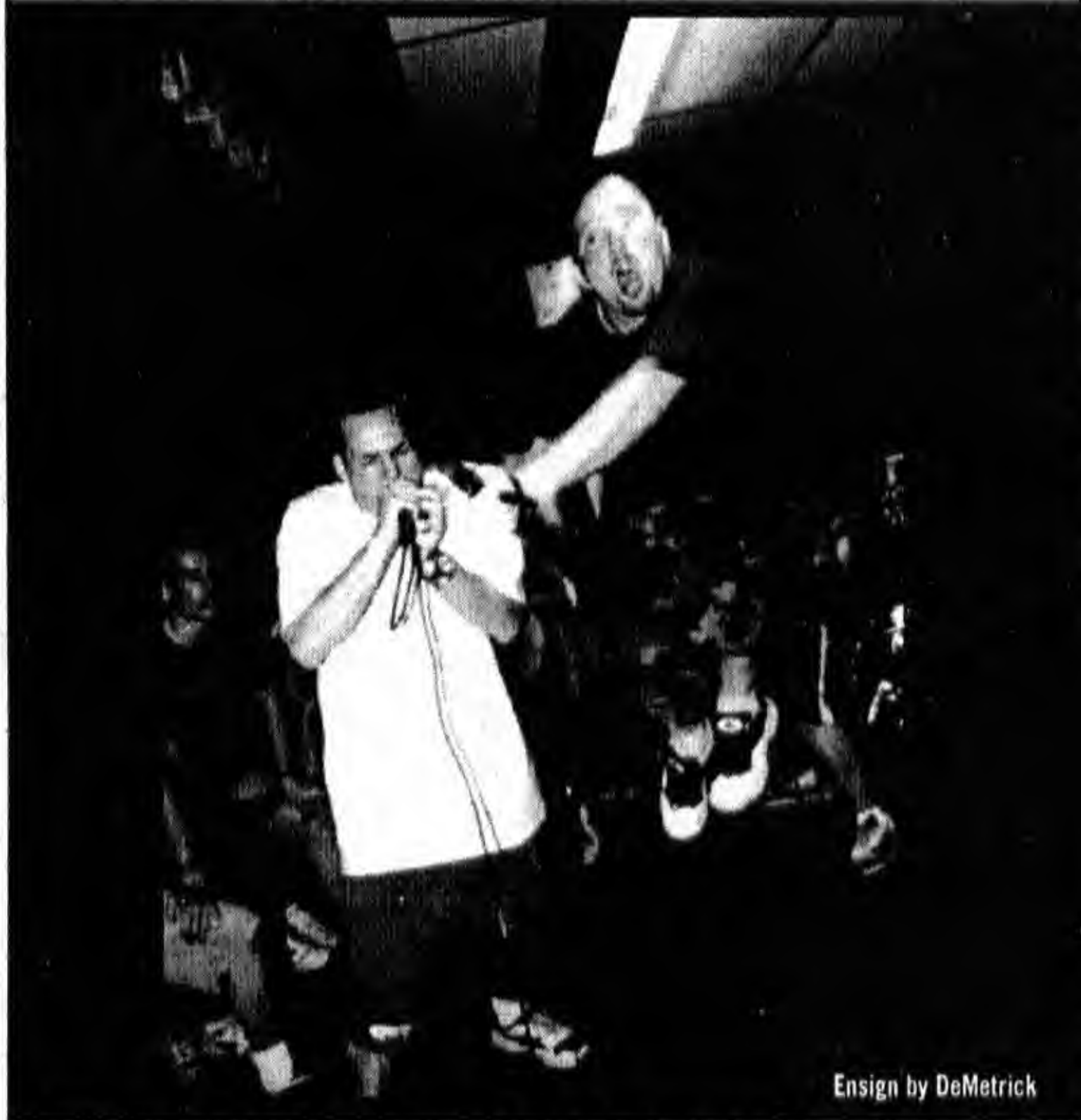
Pat Outside: Packed his bags and moved to San Francisco where the rice is hot and the hoops is cold. Rumored to have encouraged Latrell Sprewell's violent outrage against his coach. Since the incident, Outside has been in hiding.

Dan Yemin: Declined Sixers tryout after attending first NBA game. "I thought a lot of people came to see these guys, this is bullshit. The final Lifetime show had more people." Dan is in renegotiations at the moment for a larger contract.

Barba: Retired from Chicago only to resurface 2 years later in New Jersey with a renewed vigor for the game. Has yet to be threatened (physically) by any Nets, though the season is young.

Josh Hooten: Only in his 2nd season with the team, Hooten hopes to have his game expanded. His ex-coach feels he is "limited" by the constraints of his new team. "The day Hooten stops all the fancy showboating is the day I feel comfortable letting him play on his own," the current coach has been quoted as saying. May be traded to Chicago soon.

Justine DeMetrick: Old school, role playing veteran back for another shot at the title. Still based out of NJ.



Ensign by DeMetrick

Change Zine now has a player in the following cities: Boston, New York, Philadelphia, San Francisco & about half the year in Newport, RI. If you have a show going on in these metros, feel free to contact us about it. If you want to be our friend, that's fine, too, contact us (just don't mumble when you call).

Issue #10: All Simpsons Issue

We are going all out next issue, dedicating it all to The Simpsons, including a comp featuring songs about and from The Simpsons. Be ready to launch The Simpsons Revolution!!

Basketball. In the cold weather Patrick runs at Carmine St. Center in Greenwich Village/West Village. In the summer he runs at 3 places: the Cage at W. 4th St. & 6th Ave., the courts at Houston & 6th Ave., and Tompkins Sq. Park. I'm not an asshole and I'm OK at hoops. I'll up Lars and we'll have some fun!

CONTRIBUTORS

Go to hell. We still don't want any of you to help us with this fanzine. If you had something great to say you would have your own fanzine. Well, that's not necessarily true but this fanzine is our voice and I'm not comfortable with others being a part of it. The only things we like from people sending stuff to us are: photos, flyers, Sonics & Knicks cards.

And to all you "post-hardcore" types who (rightly so) got fed up with the moshing, your coma-like activity at shows is an equal disgrace to tough guys at shows. It's like "Footloose"- you're all too scared to dance because it's been so engrained in you that you can't remember how to have fun. Quit being so boring. You know what I'm talking about.

Any bands interested in being on Change Zine #11's "**Simpsons Hardcore Compilation**" should get in touch. It will be going to press in late March 1998. The number of bands will determine whether it is a 7" or CD. And, yes, the songs are supposed to be about the Simpsons. Covering Simpsons songs is acceptable. Talk to Patrick.

Rules about getting in touch with Change Zine:

1. Do not put the "patrickw..." e-mail address on any fucking mass e-mailings or I will kill you. Use the change666..." e-mail address for that. "patrickw..." is for personal e-mail only.
2. If you need the street address for any reason, call.
3. Do not mumble when you call on the phone. Storey hates it when all you slacker fuckers speak incoherently. State your business and state it loud! A little conviction never hurt anyone.

ADVERTISING RATES & RULES

Full page=\$75
Half page=\$40
Third page=\$30

Contact us ASAP to reserve space. Do not send the ad or \$ until you are notified (normally 3 weeks prior to press). Issue #11 is being slated for late March 1998. Simpsons-influenced ads encouraged.

cover illustration for issues 9 and 10: paul alix

The romantic in me always thinks the masses will understand and see what I'm seeing. But romance is generally best left in your soul and not in your voice because you'll go fucking hoarse before you see any shit get done in your lifetime. Sure, keep on struggling, it's

healthy, but keep your expectations in check because the goal will never be reached. Never. Not in my lifetime, not in your's. Not in modern America, my friends.

So I focus on the individuals, the ones who do understand what they fuck I'm driving at. Chances are, if you are reading this you are on the same wavelength as I am, so you already grasp the idea of the few being better than the many.

Let me ask you this: who would you rather go to war with; 50 other hardcore kids who grew up on "Suburbia," have hated the fucking pigs for as long as they can remember (for both legit and non-legit reasons), read Spawn, and when they watch the nightly news, they get pissed off; or 200 other kids who, say, like Aerosmith, throw around the words "homo" and "fag" with no consideration, and love playing golf? I'd take those 50 hardcore kids any day, male or female. Give me 50 angry, unstable motherfuckers and I'll kill 200 of the other sons-of-bitches in a matter of days.

Pardon the incredibly stretched out analogy, but sometimes I view Change Zine as a struggle against the norm, my war indeed. I must admit that the recent interest in the zine and letters and communication from people has helped keep me going, but what really fuels me is my belief that there is a side to both life and hardcore/punk which rarely is mentioned, let alone praised. It has nothing to do with music styles, fucking veganism, or basketball, but a negative energy in people which I think we share.

I have no interest in the masses in hardcore/punk. I am beyond them, a step ahead. In the corporate world, people who are a step ahead of the masses are called "thought leaders" because they set trends and influence the thinking of others. Well, I'm no fucking marketing ploy and neither are you. You are a step ahead, just like me, and I'd bet \$1,000 it sucks most of the time. You are frustrated. As you should be. The media and entertainment pump images and ideas to the world that make you laugh and also make you grind your teeth. All the fake boob jobs, the cookie-cutter anchormen, the moralistic sitcoms, the omnipresent advertising... sometimes you wish someone would kill 'em all. Just fuck them to hell.

But it's easier (and saner) not to act on your ideas. True, you will be left out of the popularity races, the beauty contests, the sports highlights, but an angry heart is a strong heart. I won't cure your hatred, I won't even try to alleviate the pain. I'm not your fucking therapist, I'm no shoulder for you to cry on. Fact is, you're supposed to be frustrated if you're smart. I'd suggest turning your brain off, but I couldn't tell you where to find the switch.

This is not a call to action. I don't have it in me to try to raise your spirits and give you a ray of sunshine. This is a statement of recognition. I have kept Change Zine relatively small mainly because I don't see how many people would understand what I'm trying to communicate. And, no, I don't want to convert them or make them see my point of view. Either you already see it or you're wasting

What It All Means

your time. Change Zine is made for a select few who are like me: the loners, the quiet, the angry, the fighters. It is a take on life that makes adults ask: "what are you so angry about" or "wow, you look so serious." Well no shit I'm serious, buddy, this whole fucking country is

devoted to money and image, and plain old bullshit. And just as a flicker of hope and understanding occurs on a major level, like Spawn or South Park or Good Will Hunting, I'm dragged back down to earth by Touched by an Angel or Showgirls or Puffy Combs.

People have asked me why I don't increase the circulation of this fanzine while others have asked why I don't cover more kinds of bands. Expansion is not part of my game. If I wanted to launch a campaign to make this fanzine big I'd easily incorporate a bunch of people into the project, get more ad \$, and run the thing like a machine until everyone got sick of how much "power" I held in the scene, and then it'd feel like a bad job and I'd quit. Well, fuck that nonsense. Back to my earlier point, give me 50 who do care over 200 who might.

Punk rock and hardcore has, in an ironic sort of way, always alienated me. I never felt comfortable hanging out at punk places or with punk people because, well, punk and HC kids are loners, right? It goes against our nature to hang out. At least for me, that's true. Some people are natural at talking and schmoozing, like a high school cafeteria scene, but it always seems forced to me. I love the music first and foremost. Secondly, the messages of frustration and action have always been appealing. But after that, punk and hardcore isn't so great. All the politics, and shit like being SxE, and playing shitty clubs and god-awful hours... someone could take all that stuff and dump it in the river for all I care. Give me my music and leave me alone. I realize there is injustice in the world and this music can be a good platform to address it from, but that shit gets old fast. People should feel the essence of the music before trying to focus on its agendas for personal reasons.

I run this fanzine, make no mistake about it. This is not a collective. There is no voting that takes place to decide what gets put on the pages. We don't discuss and debate things because a one-man debate ends before it begins. I make no apologies to creating a closed circle. It is my fanzine and I think there is a connection between the ideas you read on these pages and the ideas in your head. There was a term used during, I believe, the Nixon years most often, the "Silent Majority." It was a bit of a political spin on the idea that there was this force of people out there who did not vote and did not participate in the normal means of vocalizing an opinion (you know, the media, the PTA, etc.). Some politicians used the term "Silent Majority" as a form of mockery; criticizing those who spoke for some imaginary majority of people who thought they same way they did. In a nutshell, that is how I feel. If a "Silent Majority" was ever to exist, it is in punk & HC. Sure, everyone seems so politically active and involved in the scene. My fucking ass! I know you and you are not some player. You're a loner like me who likes to lash it in your own ways. Good. But just remember, you are not

alone, but your struggle is only in your hands. Don't give in. You will come out on top, you'll see.

Garrett West

How's things? I want to say thanks for #9 of Change Zine and the 7". That was kind of you. I really enjoy reading your zine. I might not agree with everything in it but that is one of the reasons that I get it. I love the interview work you do, none of that short 5-10 question shit. You get into and beyond just the music which is what I like. I definitely like the hoop aspect in it of course. Cincy here is more of a football/basketball town but college hoops, not pro, is still big. It's been a long time since the days of the Royals or even the Kentucky Colonels (I think that was their name, ABA or something).

You might not be a fan of UC Coach Huggins but he turned the program around to be a winner. Granted there was a recent problem with Charles Williams and the UNLV thing but that was the only case so far at UC. I think that was blown way out of proportion and S.I. went way overboard with it. Hell, the former coach Yates (who now has a car dealership, what an honest person) recruited kids that could play and sign their name but nothing else. I don't remember how many were lost to Prop 48 but it was many. For him a good year was 5 wins. Huggins comes in, 1st year, over .500 record. 2nd year into NIT and since then it's been NCAA tourney every year. You might not like his ways or his personality but he does win. It's his way or the highway!

Last point, the SIMPSONS flat out RULE!! I use to love watching them on the Tracey Ullman Show, I remember the episode where Homer had Bart trying to catch the football had me rolling on the floor. I saw your ad in the last part of your zine about wanting Sonics/Knicks cards. I sent along a few that area little older, 91'ish. If you feel that they are worth the 7" cool, if not that's cool also. No big deal.

Kevin Coate
Cincinnati, OH

Kevin- U. of Cincinnati might have some good ball clubs, and have some good pros like Nick Van Exel and Danny Fortson, but they also have the lowest graduation rate in the entire country!! Do you know how many UC college hoops players graduated? Zero!! That's not college- that's a pro team. Fuck that guy and fuck his team, a bunch of Juco idiots. College basketball is a farce, as you



well pointed out.

What happened to the Mailman in the NBA Finals this year? Had he played the way he should have, I think the Jazz could've knocked off the Bulls, especially since the Bulls didn't play all that well anyway (but I'm not much of a Bulls fan).

Brian Sullivan
Richmond, VA

Brian- nothing "happened" to Karl Malone in the NBA Finals in '97. He played like he always does- he sucks shit! He's a big, fat overrated truck-driving, Mormon-loving asshole who Michael Jordan destroys for fun. The only thing he's MVP of is ass sucking! The Jazz and Malone lost because one man with the flu (Jordan) decided to make them lose. The Mailman is like Earth Crisis- the masses like 'em but anyone with any insight knows they suck shit. Period.

Hey, man, what's up?! Just got your issue #9, and I must say, I am fucking impressed. So impressed, in fact, that it

inspired me to write this letter.

The Avail interview was fucking great. Most memorable. The Floorpunch interview was really informative. I used to think that those guys were just hardcore scenesters who liked to sing about straight edge values and how everyone sucks. But from your interview, it seemed like they are true believers, ones

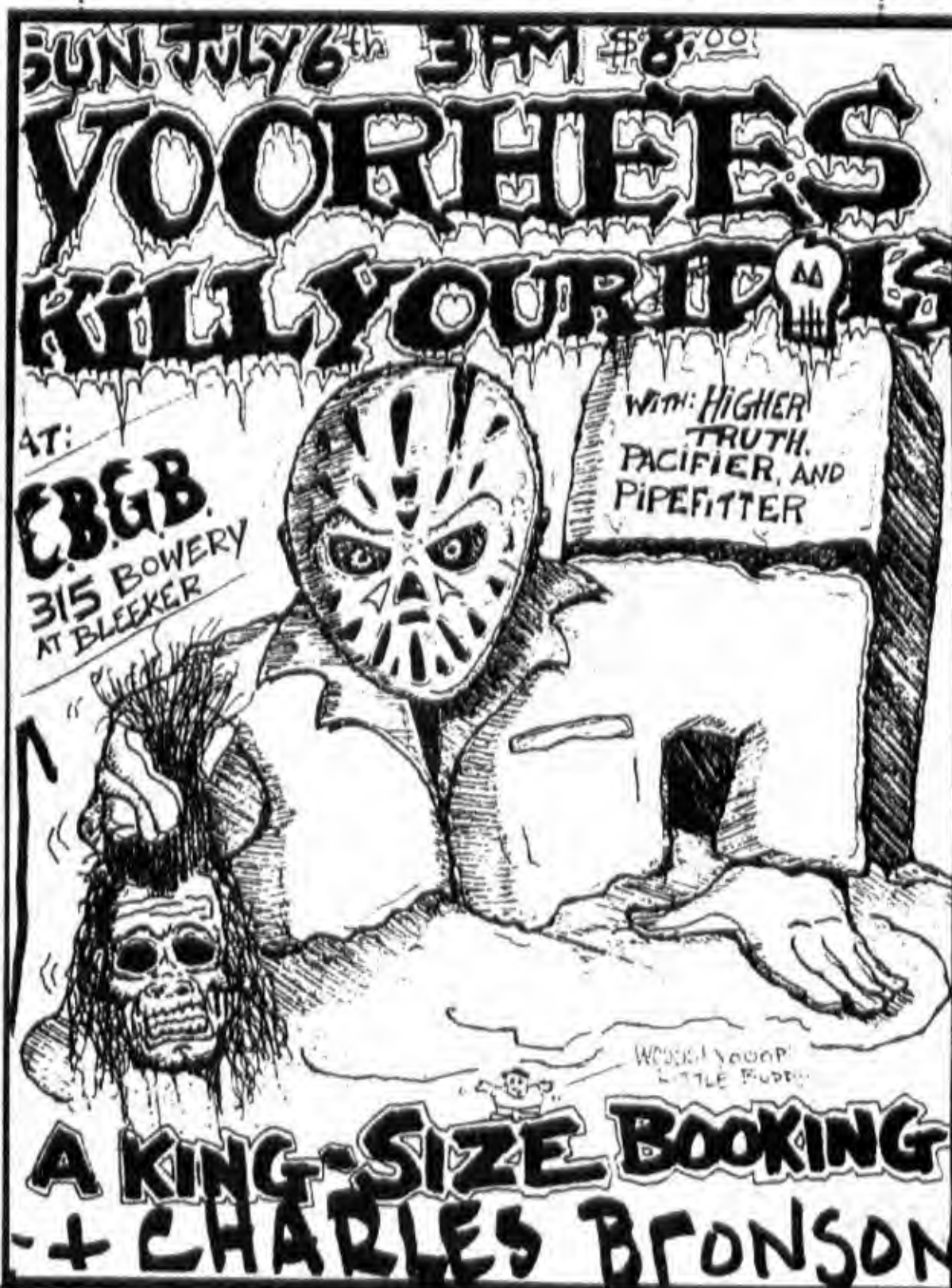
who really want to put forth their all when it comes to hardcore and the scene in general. Oh, and the fact that they love food and the Simpsons was a definite plus.

But what I really wanted to mention was the great columns and ideas you had, on a personal basis. All your thoughts were something that I have needed to hear for a long time. For the past year or two, all I've felt is that I have been spoonfed nothing but bullshit every day. From stupid kids to drunken punk idiots to my parents to everyday jerks and assholes. The list doesn't end, frankly.

You see, I am straight-edge, and every step of the way people have questioned my ideas and values. In fact, one kid I know tried EVERY FUCKING DAY to come up with a reason that I wasn't straight-edge. "Oh well, you used to do drugs." "Oh, you have a girlfriend. You must have sex." "Oh, I know you still smoke." Number one-- who gives a flying fuck if I USED to do drugs? Number two-- just because I have a girlfriend doesn't mean that we have sex, you horny fucking moron. Number three-- no, I gave up smoking a long time ago, asshole. God,

who do people do shit like this? Why is it that when people see that you have an idea or a moral that you are proud of and that you stand behind they have to question every fucking detail of it and find some way prove you are wrong?

I have realized that if you stand up for what you believe, people like to step all over you. This is probably because you appear stronger than them, and they don't like to feel like weak willed little pricks. I've tried to do shit that separates me from the rest of the American mainstream. I wrote a letter to Suburban Voice zine expressing my distaste for someone who literally tried to rape (well, "rape" is a bit strong, but he did try to get her to have sex with him) a female friend of mine. It got published. Sure, I got made fun of. But you know what? They can fuck off. You don't stand for that when shit like that happens, and if you do, you're just as bad as the rest of them.



Another aspect of my life makes me have to stand up a little more to the rest of the world. My girlfriend is bisexual. And let me tell you, we don't live in the most open-minded place in Pennsylvania (the bathroom stalls and walls are covered with racial slurs and swastikas). So I feel that it is my duty to protect her from any outside hate. In the last town that she lived in, she was beaten up because of her bisexuality, and I don't want anything like that happening again.

Well, that should be about it for now. I just wanted to get that shit off my chest. Good work on the zine, man. You put out a fine fucking product. I commend you on all your efforts, and would like to say that I am fucking thrilled that among all the stupid, unoriginal bastards in the world and "scene", that there are good people like you.

David Chromiak
Carlisle, PA

PS- To all the people out there who make fun of me or my friends, give me shit on a daily basis or try to tell that they are better than me, FUCK OFF!!!

PPS- You were talking about the Simpsons. I fucking love the Simpsons. You will have to write back to me about them. What's your favorite Simpsons line? I have two. One is when Ralph Wiggum went "Mrs. Hoover, I glued my head to my shoulder." Another is when Groundskeeper Willy went "Lunch Lady Doris! Do you have any grease? THEN GREASE ME UP, WOMAN!" Well, that's all for now.

I enjoyed your interview in PP #16, and now that I've come into some money (a whopping \$10) I thought I might send for your zine.

If there's one thing I hate it's dogmatic hip shits who claim to be radicals but wouldn't dare stick up for something or someone the rest of the scene didn't like for fear of rejection. I'm not one of these people and I opened my big fat mouth and I'm a reject in this "scene" of about 200 kids in northeast Minnesota. What I'm trying to say is that you don't seem like an asshole, and I refuse to send money to any assholes. You see, the world is comprised and controlled primarily by assholes, and I don't like to contribute to them any more than I have to.

In the town I live in, Duluth, the "scene" is small and pathetic. I know, I know, everybody complains about their scene, but if they really think they have something to complain about they haven't

been here. There are a few good bands and then a bunch of more shitty ones that rotate lineups with the same little social circle of people.. If you asked them, I suppose they'd say the scene here is great. My view is that of a reject. Like I said, I'm an outcast with these people, in part because of my tendency to be honest, and also because I'm secretly a huge dork. Among my dorky activities are (Gasp!) reading and bowling. What's so hardcore about changing your attitudes purely to conform to the standards of your friends or what is "punk"? People have the right to their opinions, and I respect it if people don't like me, but fuck you if you don't like me on the basis that I'm different than you.

Colin Thompson
Duluth, MN

Right on, Colin.

game that I haven't felt since MJ was a rookie and Bernard King scored 55 with broken digits. Just like Raybees has rekindled my energy into hardcore again. He may not be the new jack that KG is but he's got the energy. I saw the Warzone/Business show here and it was so fucking good. We get shit for tours here, unless you really like emo. I don't.

Anyway, the T-Wolves are down 2-0 to the Rockets, who actually look pretty good, and I just want to get them some props, OK?

I don't know if you mentioned them in #7 but I'll check in #8.

I often visit family in th East Coat and I think I play a pretty good game. I got some game. 'Nuff said. *I'll take it easy on your tall self*.

Let's hook up this summer. No shit. I usually run in NYC at the court down the street from Bleecker Bob's 'cuz I don't know where else to go. Give me a line and a zine to let me know if you're interested. Oh yeah, if you win, I'll give you the boxers Lou left in the dressing room last time SOIA was here. They're flowery! It'd be cool 'cause I try to accomplish two things on my visits, HC shows and ball, oh yeah, and family too. Though not always in that order.

Alright then! Caffeine is running out. Thanks for the great zine! T-Wolves in '98!

Joel Spector
Minneapolis, MN

PS- Hey, do you follow UConn basketball now? They got a point guard from Minneapolis, Khalid El-Amin, who is the real deal. He can make shit happen. I really hope he does well out there. He's a good all around kid. Basketball was good this year! I enjoyed it.

Joel- First off, I should tell everyone here that Joel did try to get in touch me when he came to NYC this summer but I was either out of town or he was not around when I called the number he was staying at.

Second, do not fucking offer me the underwear of Sick Of It All as a trophy for beating your ass in hoops. If I wanted their underwear, I'd go give em a wedgy myself.

#2, I love the T-Wolves.

Stephon Marbury is amazing, and Garnett and Gugliotta are more solid than most people expected. They could use some solid outside shooting, but they got Doug West (!), and anyone with that last name is great.

Fourth, glad to hear Raybeez of Warzone inspired you, especially now

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What's up? I need to get some shit straight with you. I feel bad that the Sonics are collapsing as you read. It's a shame. Knicks, however, woo-hah! They got the shit this year. It could be a real nice match up in the East. I also need to make a pitch for my team, the MN Timberwolves! How can you not like this team? They got rid of the "babies" (Laetner & Rider) and got real "babies." Garnett and Stephon Marbury are the real deal and are going to be the shit in a year or two. Gugliotta is a true workhorse who displayed, without a doubt, that he is an *all star*! Garnett, too. They have brought back the excitement to the pro

that he's dead from pneumonia. I guess inspiring people was how he would have wanted it. Good for him and you, too.

Finally, don't try and impress my ass with knowledge of Bernard King scoring 55 against the Pistons. I had that S.I. cover on my wall as a kid. I'll old school you to death, motherfucker!

Let me just cut to the chase. Your fanzine is very objective in the review section (excellent), has clear photographs (cool), and some really well written interviews.

I've got only one minor problem, the review of Tripface's CD "Somepart Sorrow." Now, I wasn't going to write about this hiccup, but it's been biting me for the past couple of days. When someone begins a review based upon the attire of the band members, I find that something might be wrong there. Then, to go ahead and wrongfully label them as a "basic metal-HC band" from the NYC area is somewhat disheartening. It seems to me you based your opinion mostly on their appearance and not so much the music. I hope you didn't because that'd be just plain dumb. I don't know. I happen to find their music technical and original. I'm not rebutting your opinion because well, frankly, that's just what it is. Overall, I just felt that Tripface received a cheap and not-so-in-depth review as I thought they should of got, but I may be wrong... However that's highly unlikely.

Jordan Achilli
St. Petersburg, FL

The reviews read as follows:

"Tripface 'Sorrow Part Sorrow'. Now how am I supposed to criticize a band whose singer wears a Sonics jersey on stage? My first reaction is to label this band yer basic metal-HC from the NYC area but I may be wrong, though that's highly unlikely. Go Sonics."

You know, it's completely cool to write me and express your disapproval of a review we do here in Change Zine. We are not experts and we are no authorities, that's for sure. Sure, this band Tripface still sucks despite what you wrote, but that's fine. Very sassy the way you wrote yer letter, playing off my review. Two snaps up for you.

"Fighting & Fighting" was an interesting read.

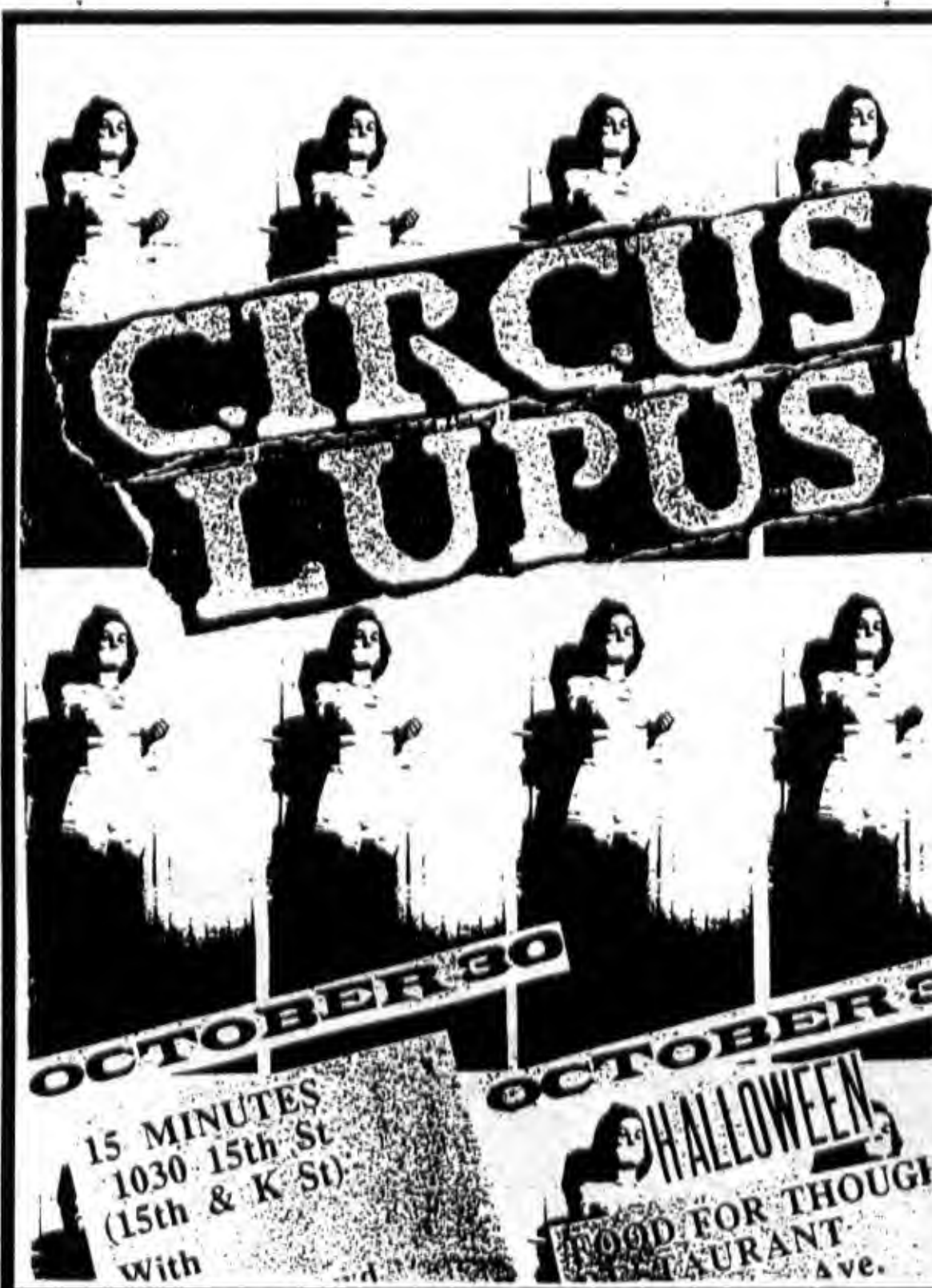
I disagree with one point of yours... and you do too... well at least there's an inconsistency. You are right to

say if you dwell on a dis or rally the gang together for revenge, you're a loser of the confrontation, but I disagree that processing it verbally with someone who'll listen is weak. Eating it silently seems weak. Brave people aren't ashamed of their failures. Figuring out what went on and preparing for the future is fine IMHO.

The irony is you wrote this... for more than 1 person to hear. And you explained your philosophy of hardcore=struggle *not* change. Is "spilling your guts out...weak?" I don't think you're weak for writing about your struggle.

Of course, this is my interpretation. With all the typos & editing for space, you may have meant something else.

D.J.
Rockville Center, NY



First off, D.J., you know damn well that "all the typos & editing space" did not affect what I conveyed in the piece "Fighting & Fighting" in #9. Besides that, well... I understand what you're driving at by saying that by even writing the piece I am contradicting myself, but that argument is over analytical. Seriously. The point was to show how we all are afraid to channel emotions properly. For some, talking and bitching to others for support is fine. For others (like myself), it does no good and symbolizes an unwillingness to deal with it on your own. Spare me the crutch.

I really liked #8. The Kiss It Goodbye interview was good because that was prior to their Revelation CD. I had never listened to noisecore before (except for maybe BLACK FLAG) and the interview made me go out and buy the album. It's incredible, I'm gonna seek out stuff from prior bands.

I have only one comment about that interview though. Tim said "See, in a lot of ways it hasn't reinvented itself. What it does is have MOUTHPIECE rip off YOUTH OF TODAY who ripped off SSD." I understand totally what he was saying but both MOUTHPIECE & Y.O.T. came at times when metal was taking over the scene and straight edge was dying out. By playing the old school style of hardcore they were progressing through regressing. I think they weren't playing anything new but rather reinventing/bringing back a style that was lost or being forgotten about. Isn't that some sort of progression?

Whatever, I'm probably not the best one to quote on this issue at all.

Ben Yaster
Baltimore, MD

PS- Next time I'll send flyers and shit like that.

PPS- What do you think of the WNBA?

Well, to answer your latter question, I think the WNBA is like the little sister some friend of mine brings along for Halloween trick or treating; she's only there because her big brother (NBA) allows her, she gets a lot of attention, and the cool girls (ABL) go out on their own. Now, about the chain of bands that go SSD to Y.O.T. to Mouthpiece to... I may personally like that kind of music, too, especially these days, but it simply is not progression. Let's not

kid ourselves that it is. That is not to say it's bad, but the music is not progressing. Fuck, who needs to progress anyway in this kind of music? Either you're playing something new (Kiss It Goodbye) or copying something old (Mouthpiece), and I think it's harder to make it new.

Matt Summers here from MY WAR. Just thought I'd write to you and let you know that I think your zine is incredible. Basketball is pretty much my whole life outside of work & hardcore. It's great to see that you actually know what you're talking about, as well.

Let's talk about the Knicks... and

how they'll never win a championship with Ewing. I respect him, but he doesn't have what it takes. He's definitely no Olajuwon, who I think is the best in the game. And by the way, I don't appreciate your cheap shots at my beloved Sixers. They're looking real good this year, with a pretty decent bench, too. Hopefully we'll get rid of Coleman sometime soon. He's a cancer in the locker room. If not we're looking at:

1. Iverson... Best crossover ever! He will change the game.
2. JJ... Still has skills, we'll see about his work ethic.
3. Crackhouse... One of the most underrated players in the league, still has tremendous upside. Plus, now he's playing the 3, his natural position.
4. Coleman... Bottom line- can dominate when he's in shape.
5. Eric Montross... Finally, Philly lands a REAL center.

Coming off the bench we get the often dissed Clarence Weatherspoon, Rex Walters, and our first rounders Timmy Thomas and other guy (I forget right now). I think that we'll definitely be competitive, and greatly improve!

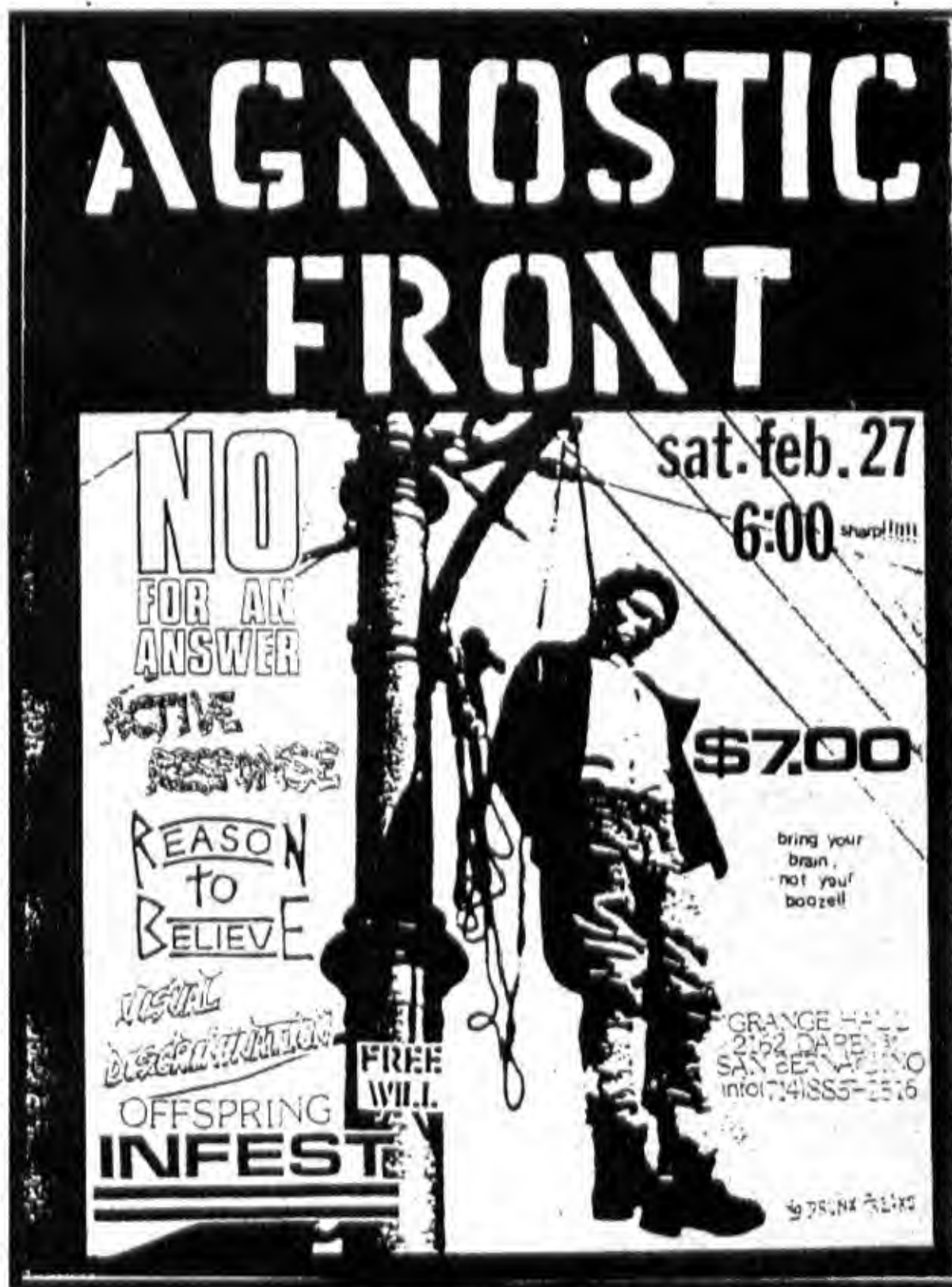
Anyways, Tony Gervino is right about G. Wilkins. I had the pleasure of his acquaintance this summer because my uncle is the GM of the Orlando Magic. So, if you're interested I can most likely... well definitely get you an interview with him, and perhaps some players as well. If you think that's cool, there's more! My other uncle is a sports writer for the LA Times, and he covers, you guessed it, the Lakers. So that might be another option to explore. He write a book on Pat Riley entitled "The Life Of Riley" (by Mark Heisler), so if you're interested check it out. I guess you figured by now that my family are pretty much hoops junkies.

Back to G. Wilkins, he's an asshole. No one on the team really liked him. Nick Anderson on the other hand, is super cool. Him, my uncle John and I went out to eat the last time I was in Orlando. He's just like a regular guy, no attitude. Penny is real nice, too. Shaq & Dennis were cool, but really cocky... we're not really allowed to say the word "Shaq" around him, though, because he still gets burnt about that.

I have Sixers season tix for every game (3rd row from floor, midcourt) so get in touch and maybe you can come down and watch the Sixers run the Knicks. Oh yeah, thanks for interviewing two of my favorite bands, CR & Floorpunch.

Matt Summers
Malvern, PA

Matt, you are a big fucking chief! BUT when you start saying that Eric Montross is a real center (you meant to say he's a real *bad* center), that JJ has skills (other than impressing himself), and that Stackhouse is underrated (try Vin Baker for underrated), then I have to wonder how far your illustrious 76ers will go. I have 4 letters for you: N-E-T-S. I love 'em, and hey, Philly is practically South Jersey anyway.



Thanks for sending the new issue of Change Zine, it looks awesome- I thought for a while that you had learned some new program on computer, but then some of the layouts started to look familiar and that's when I saw the tiny "Layout: Josh Hooten" credit. With the upgrade on the looks now matching up the writing and stuff, there isn't a better punk/HC zine out there that I've seen. I was really psyched to read this issue, it's been months since I've gotten a really good zine in the mail.

I don't know if you've ever seen copies of my old zines so I made a copy of one that came out eleven years ago (May 1986). I've got only one copy left, so I just xeroxed as many pages as I could until the dimes ran out. All the photos are by me except for the ones people sent me which I marked with a "*" or "+" or something. I've thought of reprinting some of my old stuff in Brushback, like if the pages came out less than even sets of four and I needed some filler, but it's never happened.

I had started to formulate a review

in my head for Change Zine where I would say that you've painted yourself into a corner with all this macho fighting-and-sex thing, but then you addressed that issue now so I'll have to write something else. I think once you've established a really aggressive stance for yourself, it's hard to step down without looking cheezy. You can almost only get more aggressive, like to try to top yourself.

A couple of things you wrote in the new issue stuck out for me- you wrote that "Youth Of Today loved the words, but really didn't bow to them," which sums it up pretty good, except that people put the whole youth crew concept within 1988+1989, Revelation "The Way It Is" etc, etc., but you have to see it from the context of 1984+1985, too if you want to understand it. In 1984, most of the really great hardcore bands that had a personal message (one that related to a skin-head or straight edge attitude) had broken up. Minor Threat and Negative Approach were gone, SSD & DYS were metal. MRR and all the whining political anarchy punks had taken over the scene. If an East Coast band like A.F. or C.F.A. would speak out, MRR & Flipside would try to beat them down, and those two zines had a lot of power, WAY more than they have now when every zine in the country can get distribution and provide some editorial balance. So the bands that were big were the shitty bands like the DK's or MDC and crap like that. When Ray & Porcell started Youth Of Today in 1985

they were one of the only bands that had their message, and I think that Ray felt he had to really speak out in a big way to get his point across. Later, when other bands started doing the same thing it started to look kind of cartoonish, but at the time it was the way that Youth Of Today had to be in order to separate their message from everyone else's. Take away all the straightedge fanzines and all the straight-edge record labels and all the straightedge bands and straightedge kids, and imagine yourself alone in the middle of hundreds of lazy chain-smoking drunk punks who're listening to Cancerous Growth or False Prophets or Reagan Youth or something. I mean, I have a flyer still from Youth Of Today's first California show on their first tour- they opened for Social Distortion, The Vandals and Dr. Know. It would've been hard for someone as proud as Ray was to not want to push his message right into the faces of crappy crowds they prayed for. Youth Of Today were treated like freaks. Maybe you of all people can appreciate that.

(Old School Story- on their first tour, Shawn Stern of BYO/Youth Brigade wouldn't let Youth Of Today sleep inside, they had to spend the night in their van parked on the street even though it was winter and the Sterns had a big house. He made them sleep in a van right in front of his house!)

I saw your review of "Make An Effort" where you said it's the only official release with Brian Baker- I think you probably know about the "unofficial" demo that was "J.S. & The Cupids" recorded with Stabb & Brian Baker but without Tom Lyle, another DC side project (like Grand Union with Ian MacKaye). You probably have the "Strange Wine EP" that G.I. put out on Giant in 1988, the live songs edited out stuff that Stabb and I said about Dag Nasty, which you can tell if you have the original soundboard tape (which I have). I used to get along pretty with Stabb, actually the night before that show I slept in the same house as G.I. and hung out in NYC with them. Anyway, they taped the show at CBGB's and before one of the songs Stabb was mocking Brian Baker, saying some lyrics from "Can I Say" about friends going in different directions and a few other things that Brian didn't live up to. Stabb handed me the mic during the song and I shouted "Dag Nasty Rules!" and the Stabb said "Dag Nasty doesn't rule!" When they put out the record, Tom Lyle had that stuff edited out and instead re-recorded himself saying something over it, which really didn't happen during the show.

Thanks for the review of Brushback and the record- I don't know if I want to be called "Indie Rock." That kind of brings to mind stuff like Pavement and Archers Of Loaf and stuff that I don't really cover. But then, I call a lot of things "hardcore" that aren't really hardcore, which used to bother me also years ago. I remember asking Jim Testa about some Naked Raygun album in like 1986 or something and he called them "hardcore" and I remember thinking that Naked Raygun aren't hardcore and that Jim was being stupid. Indie rock=soft cock.

Dave Brushback/Runit
Waterbury, CT

Hey! Thanks for the killer issue of Change Zine #9. It took me a few weeks to get to it, but once I found the time I couldn't fucking stop myself. I still really like Jawbreaker and still don't like Avail, but who gives a shit? The interview with Slam's chief was amazing. Seriously, that was one of the best interviews I have ever read, and I didn't know anything about the

CLIKATAT IKATOWI
MAN IS THE BASTARD

THE VSS

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guy, nor did I think I'd care. Hmm. Good stuff.

Hoops: what can I say? The Mavericks suck. You heard it from me. I am still going to root for them; I hate fucking bandwagons more than anything else in sports. They will fucking suck until Don Nelson's stupid pathetic ass dies or gets fired, though. Like we need that waste case from Orlando??? A guy who holds youth camp then drives his fucking 4x4 into the court and yells and curses at small children for an hour about his "low" salary??? A guy who sells tickets through TicketMaster for his birthday party, then has some clown shooting people there? Well, with our 16 really tall white guys who can't fucking shoot, block, dribble, pass or wipe their own asses, we may just have a team! Jordan is back for one more, so it's not like any other team has a legitimate show anyway. I am seeking Abdul-Rauf trading cards, so maybe you can send me some? I'll look for some with Rainman in Cleveland for you. (Doesn't THAT SUCK?)

XTimX Schwader

PS- I am serious about the cards-- I can trade something, though I don't have many hoops cards.

This letter written under the influence of ECONOCHRIST (fuck yeah!)

Tim, you poor silly bastard, still rooting for the pathetic Dallas Mavericks. Just so the readers know, the "waste case from Orlando" is Dennis Scott, who was traded there this summer for Derek Harper. Dennis Scott kept complaining that he wasn't getting paid enough (he made about \$2.5 million) and complained to kids at his basketball camp about it. What a fuckhead. Not only is Scott fat, stupid, and fat even more, but he has the ugliest tattoo in tattoo history. Any team with Shawn Bradley as the franchise player is no NBA team in my book. I've got more Abdul Rauf cards than I know what to do with. Take 'em!

Hi! Here is a 24 year old, look like 18 and act like 16, basketball fanatic from

Germany with the name Mario. Two years ago I bought your zine at the Equal Vision Headquarters and was impressed. I thought often to write you a letter but I think I am lazy and sometimes busy bastard, but anyway b-ball is totally great. I have two different teams my heart goes with and there are two players which I love totally. NY Knicks and John Starks and Jeff Hornaceck and Utah Jazz (their new logo sucks enormously).

Short story- in the Spring of 92 we decided to found a b-ball 3 on 3 streetball team for the biggest tournament in Germany the Adidas Streetball. Our team were called the Straight Edge Warriors. 4 guys all SxE. But after a few weeks two guys quit and no one asked for friends. One played a year at a Florida High school. Yeah and the surprise was big; we won that fucking tournament, two years later we played the Converse 3 on 3 and in Semifinals we lead 15-7 and one point left to the victory, we lost 15-17 against the champion. That sucked enormously. Yeah one member (Niki, my best friend) and me now are playing at a club. That is cool, because if you ever come to Germany with your friend we will kick your ass. The same if we come to your home town, we played with Snapcase (lame b-ball players, good shoot ratings but that is not enough). It was very funny.

Anyway, I have two questions: could you help me getting trading cards of Starks and Hornaceck, and what is your zine doing?

Mario

Berlin, Germany

PS- I forgot to introduce me: 17+ point guard/shooting guard position with 6' and 73 kg. I am a SxE, vegetarian, punk rock hardcore old school loser kid who never wants to grow up. I am a Berlin street cleaner, have only half of your shirts (I am looking for shirts). Do you sell or trade? Send a list, but although a pessimistic day dreamer, I will kick your ass, but I think you are too tall. I hate teams with tall people because in Germany you don't have to play good, you only have to be tall, that sucks. But I am proud to be in the littlest team in your league and at the moment we are second. That's all, swish out!

I'm sure you Europeans love basketball and all, but I just wonder how fast you'd lose here in America. It's swell that you won the Germna streetball thing, but try running in the West 4th St. cage during the summer league and see if you survive after being shoved into the fence!

IT'S NOT THE HEAT, IT'S THE STUPIDITY

Johnny T "The Legend of Food-Fight"

Eating was, at that time, marvelously repressed as a result of a thousand or so years of influence from the Church of Ineffable Regurgitation. The esophagus and accompanying organs were thus banished from public view. The mouth was covered with a dense fabric allowing speech to flow through tiny holes, when necessary. Most fruit trees were cut down and divided into two industries: one, lumber and raw materials for local worship house construction; the other, a black market of fruit juice consumption. Often this black market consisted of crude substitutes, such as blue and purple colored saliva or replicas of robust oversized sandwiches, constructed of plastic. Restaurants went underground.

Tiny colored pixels of light were gathered and ordered together in geometric squares. These light formations regurgitated the endless monotony back to the people, in true holy experience of higher other God-like worlds. Some of these dot pixels formed after hours images of snackage, dark, evil, naked pretzel chips crunched in an agony of overflowing pleasure. The Church attempted to destroy all such non-regurgitated images so that the young ones could be spared that chaos of un-Godly disorder; that tasty cake savage sense. Their attempts proved futile of course, as their own picisal industries soon grew out of control. As a result, the kids became so hungry that they, at times, would explode in frenzious animal rage, wolfing down oversized buns in a joyous metaphorical gunshot to the head. Some had trouble swallowing, some choked. Some ripped out



their intestines in bloody frustration. Many ate alone in dark corners of kitchens or paid for private waiters and waitresses to slop piles of mashed patatos across the face in a painful masochism of nutrition. Even the churches' own highest officials succumbed to the uncontrollable explosion of inner hunger, eventually gorging themselves to death or choking on their own vomit in a final desperate attempt to reach Godliness at long last.

Massive cerebral damage made her scream and laugh and drool, saliva on the chin, an evil in the eyes, a frothing rain upon the whole lot of unwilling spectators; unable to escape the chomping, tongue work-

ing, spit building beast, waiting to emerge in a violent meal of hate. He was one in particular, a microcosm of his world, chewing nails in nervous anticipation; no longer able to focus on the goal oriented work of pointless economic recessitation. A walk around streets revealed the pseudo-neud carrot dangling from the glossy openings of time/space, as he chased the silvery, shining, crock pot of pure instinctual life on a treadmill of production and consumption; he, believing in the alien eat fiend of schizophrenic hatred digestion, marching with a dumb crooked mouth towards a suicidal conclusion. In one final gesture of passion they chewed and

chomped and swallowed together in whole enormous bites, enjoying every gourmet cuisine imaginable. A last supper explosion as their stomachs burst in an orgy of sensory delight. With spiteful fingers raised at the sinking, starving ship, they drowned in the excesses of their own pleasure, a smile on the now exposed lip.



Attention Deficit

Disorder #3- Interesting.

They used a comic book printer for this one, including a glossy full-color cover cartoon of a cop getting strung up by punk rockers about to beat

his ass. It has all the askings of your basic music fanzine: bands, columns, reviews. The bands are Unsane, Descendents, Antiflag & Everready. There's more stuff on more bands inside, too. I wish it all was a bit more extensive, it seemed to unspectacular. Basic. [7309 N. Hurley Ave., Tampa, FL 33604]

Blind To Faith #2- Is that a great cover or what? Amazing drawing! Anyway, this is a total DIY fanzine with cut & paste & rip interviews with CR, In/Humanity, an old one reprinted from Flipside with Fang and a band called Asshole Parade. Reviews, too. I like this fanzine a fucking lot because it is total hardcore. No ads, no slick computers or tiring columns. I really hope it keeps going. [PO Box 771296 Lakewood, OH 44107]

Brushback #6- Baseball and rock-'n'-roll. Besides the fact that Dave prints the entire issue on glossy paper, he also decides to attend minor league baseball games to fill us all in on the wonderful world of Double A ball. The bands interviewed (at length) are Atlas and Grand Passion, but what I really like is the baseball stuff and the opening intro about fanzines in general and how they're too nice. Yeah! Like Change Zine, Brushback has stuff on a sport for everyone to read. Comes with a free 7", too, from Grand Passion. [\$2.95, 139 Sunnyside Ave., Waterbury, CT 06703-3435]

Dogprint #9- First off, the coolest thing about this issue is that it comes with a free 7" featuring Black Army Jacket and Spazz (who do 3 covers of old NYHC songs by Youth of Today, Straight Ahead & SOIA). The fanzine itself has interviews with the 2 bands on the split plus Capitalist Casualties and real short interviews with some bands I've never heard of before. It has all the usual reviews, columns, photos, etc. The layout is real stale, which sux, because that could really help the zine if it looked better. Still, it's worth it for the 7"! [\$4ppd, PO Box 84 Suffern, NY 10901]

Dwghst #10- This fanzine is one of the best ones out there. More and more, Alex is focusing on well researched political topics he and his writers cover, most with a healthy left wing angle. From the comic book size, rad cover and smooth layout, I was really into this

FANZINES

All reviews by Patrick. I'm still far too kind in my reviews, but it's hard to really critique other fanzines and not offend people or hurt their feelings. Still, I got some great fanzines for this issue, so check it out.

issue for my flight to FL for X-Mas. There are things on Cesar Chavez, the Indonesian destruction of East Timor (no, I never heard of it either), and more including a talk with the band the Strike (who I dig). I've always liked this fanzine, now I think it's one of the best ones out there. [\$2.50ppd, PO Box 28 Durham, NC 27702]

HearttaCk #15- So many fucking reviews it's both impressive and depressing. Am I supposed to remember any of these bands? This issue also has the infamous Reader's Poll Results. I like polls, so that's cool. I think they should ask "Should we fire Felix Havoc?" now and see the response.



HeartattaCk #16- Now streamlined in the format of columns, letters, reviews and ads, Kent & Co.'s fanzine always seems to struggle with an identity crisis each issue. Is it too limited, is too encompassing...? This issue has a heavy concentration of words focusing on an incident involving Felix Havoc at some festival. Am I the only one who doesn't go to these things? Anyway, I really like HearttaCk these days though it'd be better if all the columnists stopped apologizing for not saving the world. The columnist Chris Jensen is the shining star

in my eyes. Fuck, for 25 cents it's not much of a debate as to whether you should get it or not. Yeah, all the reviews and bands they reference mean nothing to you and me, just read the columns. [PO Box 680

Goleta, CA 93116]

Help #4- Lance has another issue here, done before he moved from Las Vegas to Cali. He actually interviewed yours truly (yes, Change Zine gets all the big press) plus Rain on the Parade, Eyelid, Trial and good ol' It's Alive fanzine. Lotsa photos, reviews (even root beer ones!) and cool opinion pieces on things. I've always liked this, and despite the fact that Change Zine is in this issue, I'd still tell you to buy it. A real good HC fanzine. [\$2, Lance Wells, 131 Paseo de la Concha, Apt.B, Redondo Beach, CA 90277]

Hit It or Quit It #10- I never heard of this before, so it must have sucked before. Seriously, where did this one come from? It has all yer basic zine shit like columns, interviews, reviews, but it has more, too. The woman running the show is Jessica and she favors all the mature bands like Joan of Arc, Fugazi, etc. Cool, I understand. The Ian MacKaye interview is great. Hell, I read the whole fucking thing, so it must be good! I like her approach to reviews and smaller interviews, too. Glad to see a woman doing a music fanzine, I'm into it, it makes for good reading. I didn't read it all, but, hey, my time is precious and the advice column and movie thing seemed too involved for me to breeze through. Snaps for you. [PO Box 29365 Los Angeles, CA 90039]

Hit It or Quit It #11- Cool fanzine, indeed. Really on that whole Dischord-Olympia, WA-maybe Chicago tip where bands gently straddle between being pretentious assholes and quirky goofballs. The band interviews this issue aren't so hot- in fact, most bands seem to not want to do interviews. Weird. If the Monorchid copped that attitude with me, my only question would be "Do you enjoy being artsy fucking assholes who need to get bitch slapped?" I liked all the weird scenester stuff and random charts and shit. A real good fanzine which leans to the thinking end of the music spectrum. [\$2.50, address above]

Hot Rod Suicide #1- Real DIY fanzine with no computer influence. The layout actually was too fucking hard on my eyes for me to read it all-- come on, kid, using text as background for your pieces? and the pictures of the inside of people's organs was nasty. Anyway, there was an Avail interview plus one with the

kid who runs Bloodlink Records, though it wasn't that fun to read. Real photocopy quality. Needs to use paragraphs and better anything to make it look good. Hopefully it gets better because it ain't worth the money now. [\$3ppd, PO Box 4909 Richmond, VA 23220]

I Stand Alone #8- I'd like to see the earlier issues. This edition is conventional in format; interviews with bands like Trial, By The Grace of God, Torn Apart, & Disciple, then reviews of zines and music. I really wish the editor had put in more personal/opinion things. I wouldn't pay \$2 for it, no way, but it's not bad or nothing. [\$2PO Box 321 Buckner, KY 40010]

Inside Front #10- This is one of HC's most political and aggressive fanzines, and by far the most vicious in terms of its views of society on the whole. Real big issue here. It took me a while to read and I didn't get to every printed word. Yeah, they have band interviews and reviews (real big, long reviews that really get into the whole release they are checking out- almost too much in my book), but the big features are pieces on the role of "selling" and the Unabomber. There are also a bunch of columns addressing various ills of the world. At times it becomes overbearing, almost drowning you in talk of changing things, but it is all so well put together and fervent that Inside Front is pretty choice. [Crimethinc., 2895 Rangewood Dr., Atlanta, GA 30345]

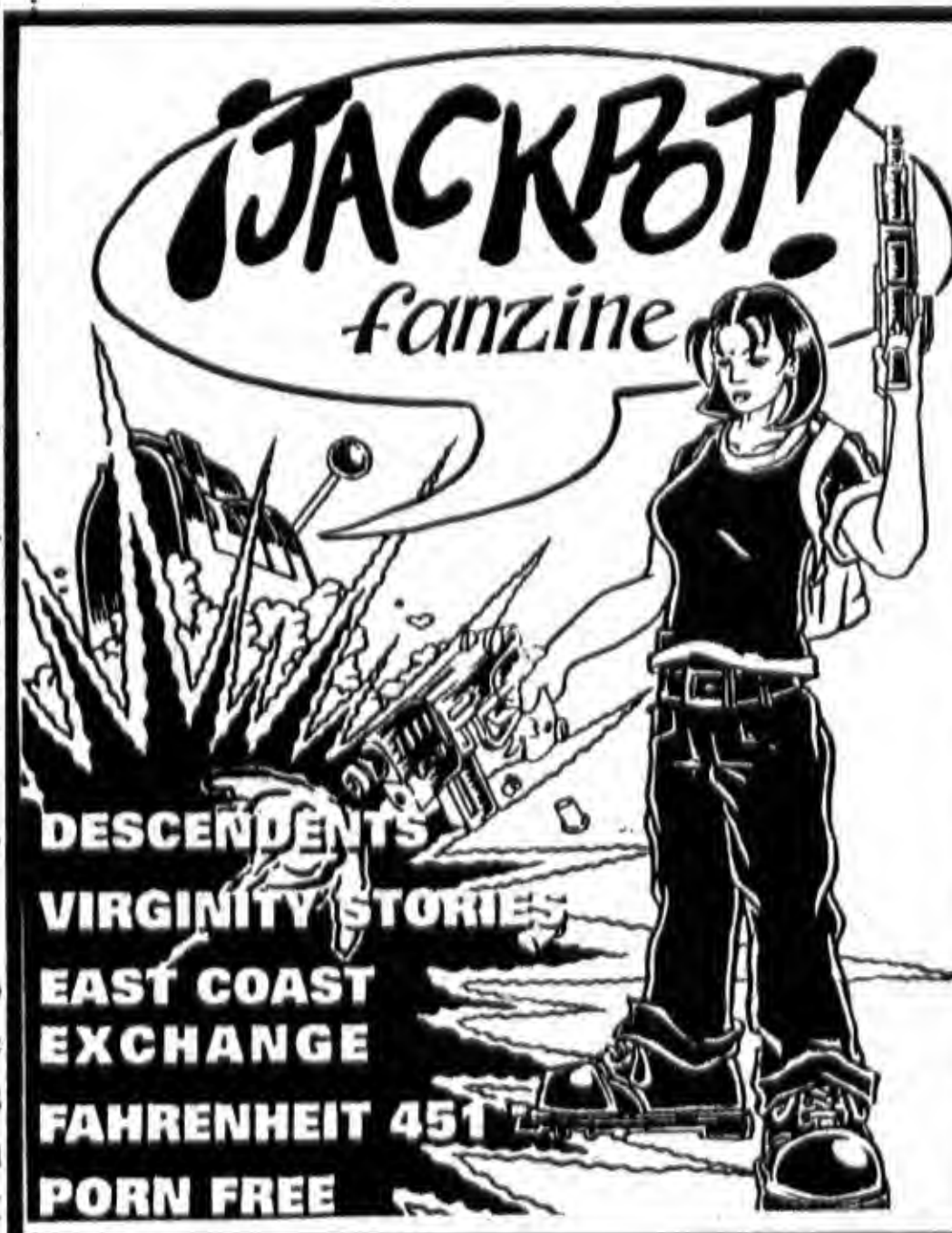
Inside Out #15- Total HC fanzine with no fancy computers and ads to ruin it (I realize I've just put down my own fanzine but it's the truth). The interviews sometimes seem designed for drummers, but I kinda like that angle. Bloodlet, Man is the Bastard, Charles Bronson, Brutal Truth and more are interviewed. Power violence HC has a fanzine and this is it. Decent in size, with some graffiti pics, reviews, ads and odd things rounding it all out. I dig it. [\$3ppd, PO Box 770372 Lakewood, OH 44107].

Jackpot! #7- Great NYC fanzine done by a woman named Miss Hell who cracks me up. The zine really pops with the black and white, and since each page has a different look, I really was interested in turning page after page. Goods mix of music and sex. Tough to be that mix (though basketball and sex could be rad). Interviews with sexperts Ducky Doolittle (that woman does not turn me on) & the editor of Porn Free (cool rag). Lotsa virgin stories, too, plus Fahrenheit 451 and a decent thing on the work of the E.C. Exchange. I'm glad they're getting shit done. Real good fanzine, and I hope it comes out more often. [PO Box 155 Cooper Stn., NYC, NY 10276-0155]

Jersey Beat #61- Jim & his Jersey crew are back. Goddamn, that's a lot of issues! This issue Jim continues his mix of big and small

bands: Everclear, Smithereens, Bouncing Souls, Promise Ring & smaller NJ bands. The reviews have really taken over this zine, though, and I wish Jim would cut back on them a bit. I totally respect him for doing so many, it is amazing, but I'd like to see longer interviews. You all should know what Jersey Beat is about by now, but it's cool to see Jim keep coming up with interesting things to read. [\$2, 418 Gregory Ave., Weehawken, NJ 07087]

MRR #whatever- Yeah, I still fucking buy it. Just gotta say that George Tabb cracks me up and Queenie has good sex stuff. They need a sports columnist and then MRR would rule! They also need more HC shit. Does anyone read all those radical left columnists? Didn't



think so. It makes more very dry reading- throw in some sex, humor, violence, sports or something. MRR is getting closer to being dumped in the toilet where I placed Flipside 3 years ago. They better get some fucking cool shit soon.

Monkeybite #2- Aaahh! More monkeys and power violence! Magic and his cohort are scaring me with all the great bands they interview. Check this shit out, partner: Assuck, Charles Bronson, Monster X, Capitalist Casualties, In/Humanity, Kiss It Goodbye, Disassociate, plus the distro Vacuum. Tons of photos and good reviews, too. PLUS you get a free 7" featuring Black Army Jacket and Noothgrush! Just send your fucking cash in a flash! This zine rocks your mamma. [\$3, PO Box 790366 Middle Village, NY 11379]

Murder Can Be Fun #18- Yowsa! It's all about deaths in the wideworld of sports! Fans, players, coaches-- they all die in this fanzine! FYI- this zine is an incredible collection of researched pieces into deaths, and as I stated, this one is sports. I loved it!! Small, compact

and full of words. Great fanzine! [\$2, PO Box 640111 San Francisco, CA 94164]

No Idea #12- More of a supplement to the comp Var put out than a separate fanzine. In total DIY fashion, you're supposed to take apart pages of this issue and make your own CD booklet! There's more in here than the CD thing, but it's so big I get lost like an idiot. No Idea kicks ass. Check out music reviewed for the CD review. Awesome bands. I wish he put these things out more often. [PO Box 14636 Gainesville, FL 32604-4636]

Nothing New #2- I like the title, the attitude, the bands, the look... real good HC zine that doesn't try to change the fucking world. Interviews with Rain on the Parade, Rancor, and an old reprinted one with Dan of No For An Answer (which shows how lame he was). The font size was too big (this zine could have fit in 1/3 the size) but it makes for a quick read. A good start. hope it grows. [\$3, c/o Jim Pfeiffer 6310 Hampstead Ave., Parma, OH 44129]

Phyte Fanzine #1- New zine from Mike who does label of same name. It has all your basic HC fanzine shit like photos, reviews, interviews, commentary and more. I like it. It has a clean look and the pages turn fast without haste. I really liked the tour diary of Ink & Dagger, Botch, & 9Ironspitfire. Interviews with Trial and 400 Years (?), too. A good hardcore zine. [PO Box 14228 Santa Barbara, CA 93107]

The Probe #4- I'd like to see a word count on this entire zine- it must be upwards of 500,000 or something. Aaron and his love for crazed punk rock and the naked body is not to be denied. I love the Probe. He does zine review, s tons of music reviews, live shows, band interviews with fucked up guys (the interviews are confusing to read) but his claim to fame is all the T&A he prints, including lots of fan mail and photos (both male and female). Sex is alive and well in punk rock, praise the lord. [\$3, PO Box 5068 Pleasanton, CA 94566]

Punk Planet #22- MRR can kiss its ancient ass goodbye because PP is finally bringing some weapons to the undeclared war and I just don't see how MRR can stop the inevitable. This issue of PP has a full color cover, punk rock articles on wrestling (the best kind there is), the lady from X, minimal music reviews, Pansy Division tour diary (funny), Charles Maggio of Gern Blandsten, and even Ray and Porcell from Shelter. The main article on the Promise Keepers read like a bad "Dateline" piece and the "20 Questions with..." is pointless but this thing is so fucking thick you can beat people up with it (though I might be the only one who uses it for said purpose). Oh Sinker, you may challenge me some day for best fanzine at this rate but you've really got to

be more selective with your columnists (I think you know who). Past issues have included a cool Black Flag interview with many old members. As long as PP keeps the HC side of punk HC involved, I'll keep buying it. [\$2, all over the fucking place].

Second Nature #6- Thicker than Charles Barkley's right thigh. I like fanzines that are about the music, and this one has a real good mix of known bands: Mineral, Refused, Grade, the Descendents, Boy Sets Fire, and Covert. Lots of reviews of zines and music, too. The layout is pretty damn good, too; a mix of easy on the eyes and still hard to do. Impressive. [\$2, PO Box 11543 Kansas City, MO 64138]

Sliver #1- New fanzine with full-color glossy cover and thick stock paper- who can afford to pay for this? Anyway, economics aside, this fanzine was pretty much unspecial to me; interviews with VOD [ugh], the Deftones, Damnation ad [metal=HC], plus By The Grace of God, Norm Arenas and a reprint of Norm's interview with Rage which is boring. There are some reviews, little opinion pieces, and computer art I skipped over. We'll have to see where this one goes. [27 Commercial St., Gloucester, MA 01930]

Sliver #2- Uh oh, more metal bands with goatees and adidas clothes. Besides Botch, Kiss It Goodbye and Ink & Dagger, Sliver is not my cup of milk at all. Some of the small personal pieces are OK but all the metal bands and terrible computer graphics artwork just annoy me. It has a real pro style layout and looks and feels snazzy but it's like an Anti-Matter version of All That/Chord, and that sux royally. [\$3, see address above]

Slug & Lettuce #50... This woman deserves a fucking medal for maintaining such a positive outlook and interest in punk & HC. I mean, shit, how can anyone do all those reviews and not say that 90% of it is shit? Always free in NYC, it's super rad. Keep your eyes open-- she puts S&L out much more than I can put this sorry ass rag out.

Sound Views #46- How do you come up with new ways to review a fanzine that is so fucking constant. It's like Hersey Hawkins at the free throw line.. just fucking count it! This issue throws some films into the mix. HC/punk bands of note include Irony of Lightfoot and Fahrenheit

-heartattack

25¢

hardcore for the hardcore



451 [ugh]. Wish they would do more show reviews. Little else makes me as giddy as seeing a new Sound Views sitting for free in a record store. Fire! Fire! [free NYC, \$2 elsewhere, 96 Henry St., Suite 5W, Brooklyn, NY 11201-1713]

Stay Free! "Marketing to Kids Issue"- Great non-music fanzine all about how companies market shit to kids in the form of ads, product & media. A ton of work went into this, and I for one appreciate it all. Even has great fake ads from Nike and Dewar's which are killer. If you are a left-wing hardcore punker, this will be a great read for you. I loved it! [ask See Hear for address]

Sub-Pulse #4- This fanzine is really getting better each issue. The layout and overall look

of this issue is much better than past efforts. The interviews are Avail (well done!), the Queens, Screw 32 and the Strike (!), plus a band called Tuesday (?). Also are reviews of all kinds, photos and tales of work hell (tell me about it!). Newsprint quality. [\$2, c/o Daniel Kingery 1215 E. Hyde Park Blvd, Apt #109, Chicago, IL 60615]

Suburban Voice #40- Al keeps making these things thick as shit. So many reviews it's like a plague. If Al had a dollar for every review... As usual, bands interviews are the main thing here: I can't mention them all, but it's got NOFX, MDC, Ben weasel, Wretched Ones, Elec. Frankenstein and more. Comes with a 7" with Violent Society, Everready, New Sweet Breath and one more. I really wish Al would dedicate more of his zine space to his own political views and insights, which are usually 100% on target in my opinion when I read his little column. I realize music is the key (don't I know it) but I find the politics more interesting than most bands. Just a thought. [\$4ppd, PO Box 2746 Lynn, MA 01903]

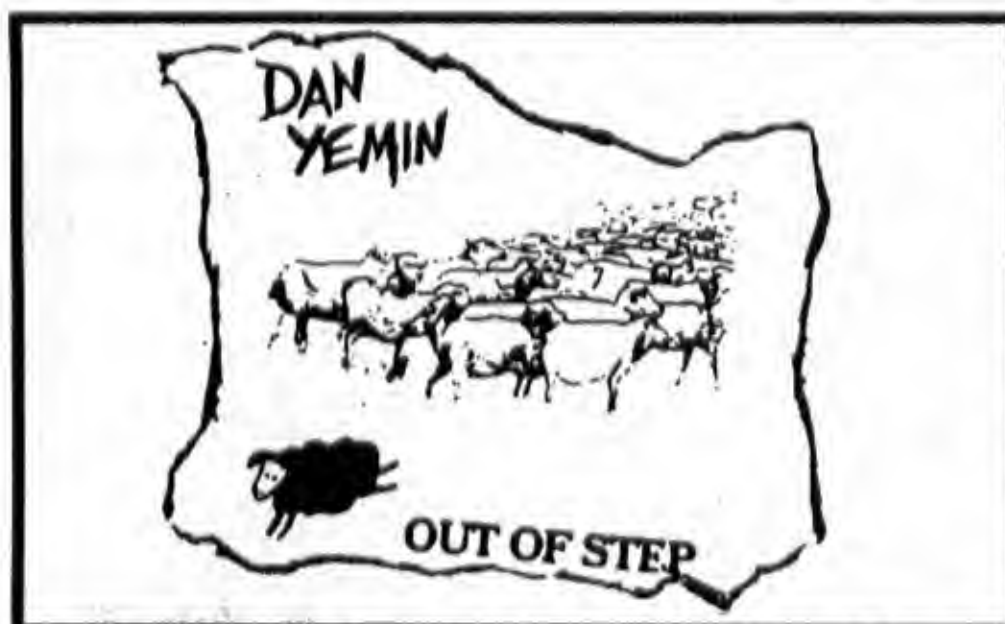
Ten Things #17- Dan and the punk rock crew from Seattle continue to put out this big zine full of small-type interviews, tons of reviews and lots of columns. Actually, the columns are good it's just that there are too many of them. Each issue I'm never sure which ones I should read. Dan, cut some of those down! This issue has Caballero (yes the old skater!), Anti-Flag, Dead and Gone and more. Cool attitude at this zine; politics on the local level. [\$3ppd, 8315 Lake City Way NE #192, Seattle, WA 98115]

Useless #3- This issue is REAL old by now but I really liked it, so I'll give it some props. Real funny yet not overly humorous. There's lotsa interviews with bands I never heard of, but I like reading interviews with women bands that talk about sex, so the Wives interview was awesome. After that, it's a lot of reviews. Standard format, good delivery. [PO Box 192 Prince St. Station NYC, NY 10012]

Values Here #1- Dave Indecision is back at making a fanzine, which is good to see. He starts out kinda small and simple, and I dig it. Lotsa photos and interviews with Kevin Seconds and Refused. I wish the 7 Seconds one was longer. I couple opinion pieces on HC issues, too. Good half-size, too. Looking forward to the next one. [PO Box 5781 Huntington Beach, CA 92615]



with: modest mouse freedom fighters the vss ben lee joan of arc



Part I- **WHERE'S MY TWO DOLLARS? (AND 34 CENTS)?**

O.K., I'm fed up with this horseshit. I want to take a little time to talk about one of the single most annoying delusions that exists in the punk rock/hardcore community. Now, punks and HC kids tend to be a self-deluded lot as it is, but there is a particular punker fantasy that has been rearing its head more and more often these days, and I'm getting a little tired of arguing with people that have their heads up their asses when it comes to talking about the big evil: money. It seems that there are a lot of "righteous" people in this little world that believe they are forever entitled to pay no more than five dollars to see a show. When someone charges a little more, these folks become outraged. I've dealt with these people over and over again and it's starting to really piss me off. So feel my wrath, motherfuckers.

Now here's the deal: I've been going to shows for about thirteen years. Hold on a minute cowboy, I'm not mentioning this for old school credibility (although I am probably much cooler than you by virtue of the fact that I've been going to shows almost as long as your sorry ass has been alive), I just want to give some historical perspective. It has cost 5 bucks to get into a show for as long as I can remember. Sometimes it was more expensive to see bigger bands, like 8-10 bucks to see Bad Brains or Bad Religion in the late 80's. One of the great things about this subculture is that music is accessible to people on a more direct and personal level than in the mainstream, which means we don't have to pay 15-20 bucks to see our favorite bands in big stadiums. Part of this ethic is that shows need to be affordable. That's cool, and I'm down with that 100 percent. Unfortunately, our little subculture is embedded in the larger mainstream culture, and in the big bad outside world we have something called inflation, which you may not have heard of if mom and pop are still paying all the bills. Now I'm no economist, but basically inflation means that goods and services get more expensive, and people's incomes, in theory, should increase accordingly. People must have the money to buy things, which is what keeps the economy, and thus the country

itself, alive. (Don't take this as an endorsement of capitalism. It isn't. I'm just sort of explaining how things work, which is very different from saying that I approve of how things work.)

So, because of inflation, all of the expenses that go into putting on a successful show have increased. And everything that a band needs to survive has become more expensive as well. Renting a hall, renting a P.A. system, making phone calls, copying flyers, all of this requires a great deal more money than it used to. Also, guitar strings, drum sticks and heads, instrument and amplifier repairs, van insurance, gasoline, and food are all much more costly than they were thirteen years ago, or even a year and a half ago when your self righteous ass started going to shows. Now I want to make it perfectly clear that a band, once they can draw a decent crowd, should not be expected to cover all of the above expenses out of their own pockets. Sure all bands sink lots of their own dough into the project for the first couple of years, but if a band can draw a couple of hundred kids to see them, they've worked hard and should be compensated. Punk is cheap, but it sure ain't free. And if a band is on tour half the year or more, they can't hold down steady jobs, and they've still got rent to pay. This means they can't just play for gas money.

So we've established that I'm no expert in economics, but I consulted a friend who is, and I was told to roughly estimate 3 percent increase in costs per year as a result of inflation. Using that information, I calculated what the average cheapo show should cost today, given that shows were usually 5 bucks when I started going, and assuming there's 3 percent annual inflation. The answer is \$7.34. So you motherfuckers who bitch and moan about 6 or 7 dollar shows can kiss my ass. It doesn't make any sense for shows to stay the same price while everything else. Also, I think that people who put on shows month after month and year after year should pay themselves a little something when possible. Sure it's a labor of love, but it's a lot of work, and some compensation keeps people from burning out.

During one of my band's tours, we arrived at show in the deep midwest and discovered that there were 2 other touring bands on the bill, and that the door price was 4 dollars. I just about lost my shit. Now I appreciate anytime someone puts on a show for me, but I also appreciate some common sense. How the hell do you expect to pay 3 touring bands after paying for the hall and P.A. rental with a 4 dollar door price? I was told that 4 dollars was the traditional price in that area, and that kids wouldn't pay more than that. Well, I hate to break it to you,

but no full-time touring bands are gonna drive to the middle of fucking Montana if you tell them that they may barely get gas money. Of course, when I tried to get them to raise the door price, I was the asshole capitalist bastard. I guess I'm not gonna make any new friends with this column either.

Part II- **DESTROY NI KE!!!**

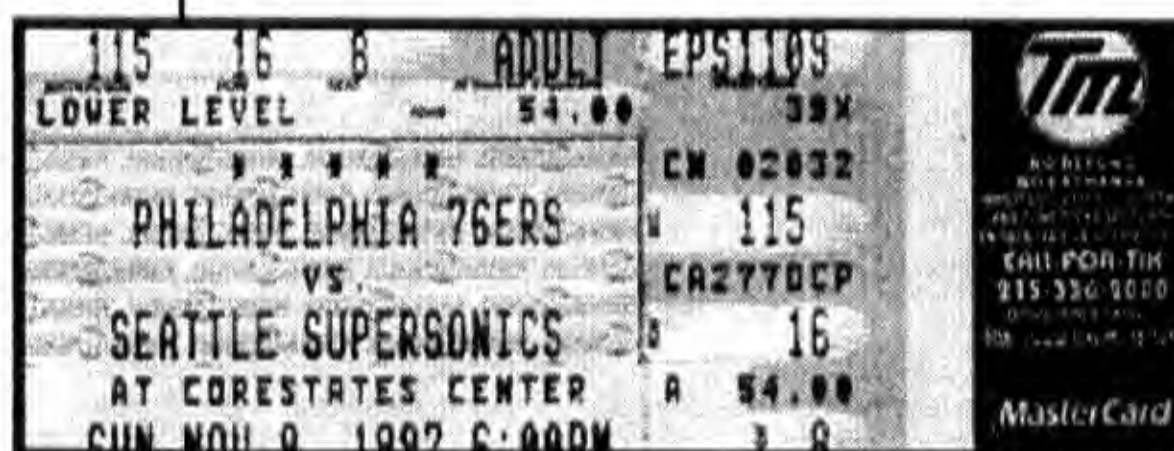
I just read some moronic interview with this clown in a straightedge band who equated being a straightedge hardcore kid with wearing Nikes. Now I've been feeling for a long time that hardcore was getting too non-political, but this really takes the cake. Advocating the wearing of Nikes is the most fucked up bullshit I've ever heard. This company has been in the news constantly this year for their ridiculously bad human rights record. The only fucking political power we really wield in this country is the way we decide to spend our money. Spending money on Nike products is a big fat vote for human exploitation, so fuck this jock fashion show bullshit. As a great straightedge band once sang: "Use your Head!!!"

Part III- **CONFESSION**

I know this is going to come as a shock to the three people who have read my columns in this zine before, but I figure I had better come out of the closet before someone publishes some embarrassing photographs and exposes me for the hypocrite that I am. Despite all the shit I've talked about the sport of basketball, and about sports lovers in general, I actually attended a Sixers vs. Sonics game in Philadelphia with none other than Pat West, my editor in chief. And you know what? I had a good time. There, I've gone public. But don't worry fellow sports haters, I haven't gone soft on you. I'm not going to go buy season tickets or anything, I still hate jocks, although I may go with Patrick to see the Bulls play in a few months...

Soundtrack: Spazz-"la revancha"; Kill Your Idols-"12 inch e.p."; Good Riddance- unreleased new stuff; Rain On the Parade-"Full Speed Ahead"; Logical Nonsense-"Expand the Hive"; Adolescents-first album

[contact Dan Yemin directly: 2118 Walnut St. #2R, Philadelphia, PA 19103... don't forget to tell him the Sixers suck ass]



I SWING BOTH WAYS

Pat Outside

"He possessed the kind of general malaise that the genius possess and the insane lament." From Austin Powers.

I sit down to write this armed with a pen, iced tea and some twizzlers. Shotmakers got my back. I've just come in from a nice three mile winter night walk. I feel pretty riled up and maybe cocky enough to try and get some of the last three months down for you. I think there's some good stuff here if I can manage to say it right. My hope is that you don't come out of this chalk full of skin and bones only to find the marrow missing.

Running my hand over the seat, I walked past my motorcycle and out the door. I almost managed not to flinch. I had received my two for flinching before the fact. The first shot has been getting half of what I wanted for the motorcycle. The debacle went something like this:

Old guy: "How much you want for it?"

Me: "\$1,200...maybe."

Old guy and partner: "Ha, ha, ha."

Me: "How much were you thinking?"

Old guy one and two whisper to each other. Old guy number two writes something on his hand and shows it to number one.

Old guy number one: "\$650."

Me: "OK."

Just like that I had sold out a friend that had taken me across country twice and had gone through heaven and hell with me.

The second shot for the flinch that wasn't to occur for a few more minutes was an unwanted piece of advice from the old guy number one. As we signed the papers that relieved me of my motorcycle, I told the aged gentleman that I would be leaving San Francisco in a week and taking a four day train trip home. I told the guy that I liked the city but felt homesick as hell since I got there. Mr. Motorcycle Thief said "You'll be back, you know what they say- 'you can never go home again.'"

I wanted to tell him to shut up and that I didn't need to hear that. Instead I said "I hope you're wrong." Then I put my key on his desk and thanked him for everything. Yes, I actually thanked him for ripping me off. I couldn't exactly say why but it has something to do with the fact that I am an idiot. As a friend once said "Money always ends up making you blue as hell."

I'll get back to the "Can't go back home again" Thomas Wolfe shit later. It seems like a good time to tell you about one of the trips through heaven and hell (the heaven and hell stuff is an exaggeration; the outward circumstances were perhaps not mundane, but neither were they extreme. It more refers to the depths and heights my unbalanced mind went through) that I took with

my Honda Interceptor 700 on the way out to San Francisco.

I woke up at a Motel 6 in Provo, Utah after a hellish night of avoiding cows in the street on dark back roads. I left Provo around 9am hoping to make it to the California state line. After driving for a while I got on Rte. 50 which would take me all the way to California. A number of times I had been asked "Why don't you just take US 80?" US 80 is the interstate that cuts across the whole country. I would let me questioner know that I wanted to see the country, not a highway.

The signs for Rte. 50 billed it as "The loneliest road in America." I found out that it is the least inhabited stretch of road in the country. Often there is 100 miles between the small towns that exist along it. The only things between the towns are sand,



dirt devils (small tornadoes of sand), tumble weeds, and wind. Lots of wind. Rte. 50 exists in what is known as "The great basin." The great basin is a lot of flat land surrounded by huge mountains (not the little punk ass ones we have back here in the east). These mountains cause strange cross winds that blow in all directions.

The wind was knocking my ass all over the road. I kept my feet down near the pavement and the speedometer down around 70mph to ensure that I didn't become one with the pavement. I was scared shit but I told myself I wasn't going to let the wind beat me. I tucked my head and leaned forward. The wind pushed and I stiffened to resist it.

To keep my mind off my fear I started thinking of girls I had had crushes on. I allowed my mind to run down abandoned roads with cute as hell ghosts. It was nice but it wasn't enough, I was still scared shit and rigidly resisting the wind.

I began to think of a zen koan as a desperate grasp at keeping my head together.

A zen koan is a word puzzle that cannot be solved with logic. Logic is based on division, on pitting things against one

another as a way to define them. A is not B. The aim of a koan is to subvert the divisiveness of logic to bring about a fuller understanding not based on a collection of disconnected and opposing components. (Note: this paragraph has much more to do with logic than with zen. This is due to the fact that an introduction to the subject must be couched in a language which the beginner [of which I am one] will have some point of reference).

I began reciting the koan that Bart solved brilliantly in an episode of *The Simpsons*. The koan asks "What is the sound of one hand clapping?"

I repeated the koan over and over to myself. I did it slowly and let the words settle somewhere inside me. Again and again I repeated it as road through sand and wind stretched on forever.

I realized how tight and narrow-minded I had become. I kept repeating the koan and could feel tensions loosening. Tension over being alone a few thousand miles from home on the loneliest road in America. The tension of being in the middle of nowhere on a motorcycle I had no idea how to fix should it break. Tension because I could feel home sickness creeping up on me before I had even reached San Francisco. Tension over wanting to get to San Fran as soon as possible. Most importantly, tension over some vain desire to be some kind of superhero/saint type asshole that I'll never be.

My fear had also become both a reason for my tension and a subject of it. I didn't want to be afraid, I wanted to be some daredevil hotshot that doesn't give a fuck.

I kept repeating the koan and it gave me answers if not the solution to the koan itself. I remembered a part of the *Tao te Ching*. The lines states that that which is strong and rigid will break while that which is weak and fragile will bend and survive. I found what I needed to continue. Instead of pitting myself outside and against my environment, I realized my essential fragility and weakness, and lost the rigidity that was keeping me removed and alone. I was now inside the situation as part of a process and not just watching it with the illusion of being an objective observer. I was still scared and being pushed around by the wind but I accepted

it and was no longer in a war with the wind and my fear. So I'm a scared, homesick, ego-maniacal fuckup. I can live with that.

Back to the "Can't go home again" shit. When the old guy that stole my motorcycle said that to me, it hit me hard. I had been having dreams that because of my overreaching vanity I had banished myself from my home and would never feel comfortable anywhere again. I dreamt that I had poisoned a well and that from now on everything would have the taste of poison. My inability to attain a working understanding of the 2nd noble truth of Buddhism ("Attachment is the root of all suffering") had left me naked in a world of razors and spears.

I haven't read the Thomas Wolfe book that the statement "You can't go home again" was taken from but it resonates powerfully in me. My understanding of the statement is that although your life in this particular place (home) was a continued stream of experiences and feelings, once leaving it, it becomes a memory. As a memory it loses its flexible flowing nature and becomes hardened into a static entity which loses all relation to a continually moving reality. "Home" becomes a fictional recreation of remem-

bered facts and events. As Carlos Williams Carlos said "There is nothing so white as the memory of whiteness lost."

At the same time that home becomes an artificial reinterpretation of your life, you are living and moving. You are changing and in a constant state of becoming. I won't use the term "evolving" because I feel that for most people it carries a connotation of movement from "worse" to "better" with some kind of goal, some kind of end where an objective is attained and movement stopped. Personally, I don't believe in that pleasant fantasy. There is only movement. No better, no worse, and no end.

A conflict confronts the traveler when he/she returns. The home remembered isn't the home that exists anymore (and never really did), and the traveler is not the person that left home. Both have moved away from the still point remembered, and left nothing but pleasantly stale nostalgia. Due to the fact that the traveler is holding onto a static something that never really existed, they feel an uncrossable rift separating them from home.

This is some of the shit my mind was running with on my four day train trip from San Francisco to Connecticut. After 3 months of sleeping on my friend's floor, working a cruddy job and feeling homesick as hell, I was coming home. San Francisco as a city is both beautiful and fun. I would recommend it to anyone. It's



just that I didn't feel that beautiful or fun in it because I'm a jackass with an excellent memory that causes me to be haunted by ghosts.

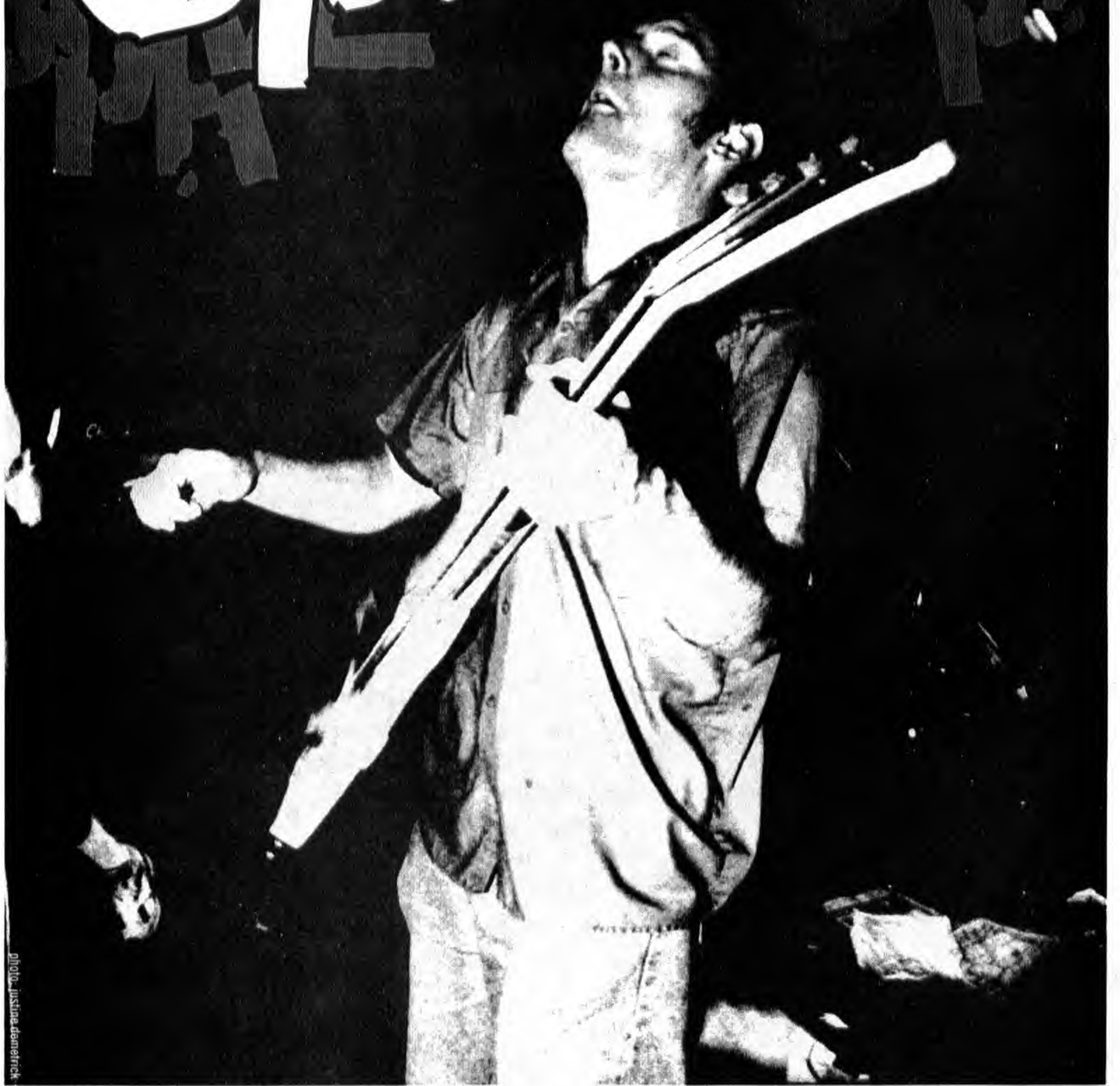
"How's it feel to be home?" I keep being asked.

"It's nice." I tell them.

This "nice" is not just a polite way of saying "it sucks" but is something simple and beautiful. My "it's nice" is something pregnant with hope, longing, sweetness, ambivalence and some of the inevitable pain that inhabits every word ever uttered.

Both home and myself have changed but right now it feels like we still go together like PB and J. Although everything seems a little smaller and slower, the familiar has been reinvented by being seen through new eyes. The old is experienced as both comfortable and refreshingly new. One thing I've realized though-- for a moron like myself, one birth isn't enough. I will need to be born many times in my life, and rebirth always carries a certain amount of pain. Right now though I'm just enjoying the stillness of movement.

SPAZZ



It's a fucking shame it takes 3 white boys from San Francisco to teach people how to play hardcore, sing about fun shit, and still come up with new ideas at the same time. "Power violence"? Well, whatever. Inspired by the far off sound of fireworks booming over the city of Providence, RI on July 4, 1997, I interviewed Chris Dodge (bass/vox) of Spazz as fast as I could in order to fit in lots of questions. The only tape I had was a shitty demo from some bad band I just bought solely for the purpose of recording over it 2 seconds later for this interview. Spazz are sheer wizardry.

Interview by Patrick [photos stolen from brother fanzines Monkeybite & Engine, thanx guys, you're gems!]

If murder were legal how many people would you have killed by now?

Zero.

You wouldn't kill anybody?

I won't kill anybody. Murder is mean.

Are you a vengeful kind of guy?

No, I'm actually not a vengeful guy.

When people do things that are fucked up, of course it makes me mad, but it's really their problem. It always comes out in the end if someone is that fucked up. Other people usually find out about it so I don't have to do anything to retaliate.

It's kind of cool these days to be a total retaliator or to be the one to step up to get back at someone.

Yeah. That's just totally dumb. It's just the gang mentality where things never end: "they did this to me, so now I gotta do this to them! Look what they did to my boy!" It's just stupid and dumb. It's pointless in-scene fighting or conflicts. The punk scene is just a microcosm of the world in general; there's people that are fucked and there's people that are cool, and you just got to deal with it. You don't go around in everyday life attacking people because they're fucked up. Just deal with it.

Do you like guns?

I hate guns.

Even to shoot it and break things?

Yeah. If Max or Dan were here... see, Max may say...

Who cares? They're not here!

Yeah, well, I'm just qualifying the answer.

You're just saying they may think differently than you do.

Exactly. There'd be completely different opinions. I'm opposed to guns in general. **Whenever you says "guns" people envision inner-cities with people packing guns and pulling them out to be tough. But what about just going into the woods and shooting shit?**

Well, I know there's people that do that. Something like a rifle is more justified than a handgun. A handgun's only purpose is to knock somebody off! But with a rifle, people hunt. And whether you like hunting or not, that's just the way it is in middle America. They go out and hunt and eat what they kill, and that's all there is to it. I'd be a hypocrite to say I'm completely opposed to that because I eat meat.

So how fucked is this country that I can have a gun but I can't have fireworks?



Very. [laughter]

Would you rather be a pimp or a gigolo?

Pimp or a gigolo... that's a tough one.

Gigolo would be a nasty, nasty business.

I'd probably catch something horrible that would make me die prematurely.

And being a pimp would mean exploiting other people which I don't like, either.

You could be a good pimp.

Yeah, yeah.

So that's what you're going to stick with?

Yeah. I'd be the good pimp. I'd be the only nice pimp out there.

What would get you to watch the Miss USA Pageant?

I don't know. I've never watched it. I guess it'd have to be something special

like if Henry Winkler were the host.

Which would you take first, cocaine or steroids?

I don't know. I've heard of a lot of people dying from cocaine on the first try, but I've never heard of anyone dying from steroids on the first try, so probably steroids.

And then you could get big.

Exactly, I could be a big meathead and beat people up who I want to take revenge on.

What is the fastest way you would break someone's leg if that person was unconscious and you had to do it?

If I had to do it?

Yes, let's say someone sexually assaulted your wife and she said "break his fucking leg."

Unconscious? Probably just take my car. I'm sure that'd get it done quickly.

Name the Top 5 candies of all time.

Definitely anything by Reese's.

No! [laughter] You have to get more specific than that! No companies!

OK, Reese's Peanut Butter Cups. Traditional ones. Let me see... Cadbury Eggs.

Fuckin' A! [laughter]

What? Is that a "Fuckin' A- yes!" or a "Fuckin' A- no!"?

That is the most nasty shit! [laughter]

No. Cadbury Eggs. Don't make me fight you.

Next thing I know, you'll be naming Necco Wafers or Bit 'O'Honey!

Fuck no. Fuck Necco Wafers. Fuck Sugar Daddies. I'm a candy freak. I'll eat just about anything as long as it doesn't have walnuts.

You've only named two. I need three more names.

OK. Trinidads by Fannie Mays. You know Fannie Mays? They're from the Midwest.

Maybe I heard of them. They just name candies after random islands in the Atlantic?

Trinidads are the kings of all candies. Put that in the #1 slot. They also do these things called Medleys. They're mint things. Then I would say Mint Truffles by Sea's Candies out on the West Coast. **These are like indie candy companies.** Fuck yeah.

How do you now view the scene in Star Wars where Leia kisses Luke pretty deeply?

Yeah, yeah! That's totally gross. I think Luke should go to jail.

ly taking steps to stop racist organizations or something like that.

So you're not aware of racism if you don't see the shirt for a while?

How do you mean?

Well, that's what you said-- "it keeps people aware."

Hmmm, I don't know. You were asking if no good comes of wearing an "End Racism" shirt and I couldn't say if there was no good.

Why didn't the Knicks take Dontae Jones off the injured reserved list all last year even though he was healthy?

I know nothing about basketball.

Fuckin' A!

You should just end the interview right now. You should just say "Spazz are idiots." I know that there's a big ball that's orange.



Have you ever fucked in a city street?

Um...does a car count?

No.

Then I guess not.

Was Dave Smalley a prick for taking Shawn Brown's spot in Dag Nasty?

I wasn't there. No. I really liked 'em with Dave Smalley. I think they're a better band with him.

What substantive good comes out of "End Racism" shirts?

Um... [silence] I'm not really sure. I'm not sure what people would see the shirts and go "you know what, I never thought about that, we should end racism."

So if you can't think of a real reason, you're saying nothing good comes of it?

Uh, no. Definitely good comes of it because it keeps people aware but if people really want to end racism maybe they should join an organization that is actual-

Name some guys on the Warriors.

I don't know.

You must know some guys.

I know no guys.

Chris Mullin.

Meadowlark Lemon! [laughter] What about Curley? Didn't he play basketball?

Do you think women just have better bodies to look at than men?

I prefer to look at a woman's body over a man's.

Besides your own personal preference, do women have better bodies to look at than men?

I don't know. There's so many body types for men and women. So many beautiful and ugly on both.

Should Ewing have been suspended for Game 6?

Oh definitely!

Fuckin' A! You don't like the Knicks and you don't even know what you're

talking about! Alright, is Shawn Kemp a drunk or can he find the edge?

Who's that?

Do you like the ocean more than punk clubs?

Um...boy...

Would you rather be sitting at a beach, in waves up to your knees or would you rather be in there? [points to the club door]

At the moment, I'd rather be in there [points to club] without the people running it. With waves coming up to the edge of the stage.

Punks should play wave pools!

I want to play on a boat at the beach.

Are patches on backpacks stupid? Are backpacks stupid?

Well, backpacks serve a purpose but people who wear them to punk shows don't utilize them for their intended purpose. They just wear them because other people wear them.

You think they should have snacks and utilities inside them?

Exactly. Make them useful. Bring along some pen and paper so they can help the bands make set lists. Bring some drinks for everybody or some gum. Make them useful somehow.

What about the patches?

Patches don't serve any purpose. They're dumb.

Why don't people spraypaint the Circle A (anarchy sign) or the DK's symbol anymore?

Because they've both been copyrighted.

You just don't see it around anymore.

I think everyone's scared of a lawsuit.

Who has the coolest band logo of all time?

Oh boy. That would be tough one.

[silence] You mean besides Spazz?

The Black Flag bars?

Not too shabby. Good for beginners. DK is a classic. That's definitely up there. The Circle Jerk dancing guy, but that's more a symbol than a logo. He's a mascot.

The Dag Nasty firehead guy.

Firehead guy isn't bad. There's Milo. The little Social Distortion drink skeleton guy with the zoot suit hat thing.

Spitboy made a name for itself with that banished woman.

Yeah, but she was naked. If there were naked ladies on the Black Flag bars, than they would be #1.

Why play a show if everyone is going to just sit there and stare? This does-

n't mean for Spazz necessarily, but for bands in general?

Hell, I don't know.

It's an overgeneralization, but when I go to shows, people just sit there and stare.

There are just certain cities or certain nights when people just don't feel like getting into it but they still enjoy the music. Running around and punching each other makes the show more exciting but it doesn't mean people are enjoying it more or less. It just

means that there's a few more bruises at the end of the night. It's easier for us to be more energetic when people are being more energetic.

What are some of the more original things you've seen done at shows?

When we played L.A., it was the 2nd day of the tour. A guy, in the middle of the set that was complete mayhem- stuff was falling all over the place and people were flying in every direction. The guy takes a ladder in the middle of the pit, climbs up on top, leaps onto the side of the crowd. Then he gets up, folds it up, and begins hitting people with the ladder. That was one of the most original things I've seen.

He brought his own ladder and props?

Yeah.

Wow. That's pretty good. And? Other things?

Breakdancing? What would you like to see?

Breakdancing would be good. People should bring their own cardboard. I'd like to see people doing something constructive during our set- like building birdhouses. That would be a truly constructive show.

You've been around long enough.

What do you feel about the environment in which bands play? Is it tiring or is it fine?

How do you mean?

Well, the dancing and the staring have been around and been this way for so

long. Whose shoulders does it fall on to do anything new? If the band says just one thing, I bet the crowd would do it.

Yeah, it's funny how that is, although I've been to a lot of shows where the band just yells "come on, you fuckers let's start a pit!" and everyone standing there will go "fuck yeah!" and start smashing each other. You feel silly actually having



to spell it out for people and say something dumb.

So on the one hand it seems cheesy or forced if the band tells the crowd what to do...

But on the other hand it makes it easier for us to play, well not "play," but play more energetically when other people are getting into it more. Like you were saying, it's gone through a lot of waves, too. Back in the Bay Area, the shows through the 80's had the big problem of skinhead fights and massive amounts of people being bludgeoned at every show. That has since passed. I would rather people just stand there than be beaten to a pulp.

When we played L.A., it was the 2nd day of the tour. A guy, in the middle of the set that was complete mayhem- stuff was falling all over the place and people were flying in every direction. The guy takes a ladder in the middle of the pit, climbs up on top, leaps onto the side of the crowd. Then he gets up, folds it up, and begins hitting people with the ladder.

I get the feeling, and I think it comes from people having got sick of violence and also bands affecting the way it was like Fugazi, not to mention a backlash against gangs and people bringing icepicks and shit to East Coast shows, that activity died down. But now it seems as if bands are getting back to being active and faster again. But a lot of the danger element and energy element has yet to catch up.

Yeah, the danger isn't there anymore. It's good and bad. The bad part of it was the fun of going to shows was the unpredictable element of it all.

What were some fucked up scenes for you?

Circle Jerks. One of the most violent shows I've ever been to was when the Circle Jerks hired skinheads for security. So while skinheads were beating people up, other skinheads aren't going to throw them out. So it was a bloodbath. Going down to Fender's and mistakenly going to one of those mid-80'd crossover shows with Cryptic Slaughter and Hiram and all these bands. There were just a bunch of Suicidals and others there. Seriously, everyone in that room was there to fight. I watched people literally go up to each person and try to start fights. It was totally ugly. GG Allin was ugly. That was to be expected.

That whole Suicidal crew was really fucked up, weren't they?

Oh my god. That was bad news. I know so many people who were either beaten up or almost beaten up by them or had to leave shows early so they wouldn't get their asses kicked for no reason. I remember Ron from Final Conflict was at some show and he was wearing a bullet belt. A whole bunch of Suicidals went up to him and said "hey, we want that belt, give it to us." He said "uh, no." Luckily, one of the huge bouncers at Fender's basically stood in front of him while he high-tailed it home just so he wouldn't get killed because they wanted his belt.

Obviously no one wants all the fucking morons coming back in, but at the same time a little creativity wouldn't hurt.

Yeah.

Where do you think that needs to start from?

I don't know. There's definitely a lot of creative people out there, they just need to get off their asses. Start making stuff

more interactive. Early Gilman there was a lot of that weirdness and unexpectedness. There was surprise element. Especially the way it was booked, it wasn't all hardcore bands. You never knew what was coming up. For instance, there was this one show where I saw Scared Straight and right after them this guy Frank Moore played. Now Frank Moore is this guy from Berkeley, in his 40's, he's a paraplegic and in a wheelchair. The only way he could communicate was with this pointer around his head, and he would point to letters on this board in front of him. They turned on classic rock songs, hooked up a microphone to him and he just groaned the songs. Then these women wearing nothing but saran wrap came out and danced around him. It was completely absurd but at the same time, it was like "fuck yeah!" because something different was happening. I think there needs to be more of a mixing of styles, and sometimes it works and sometimes it doesn't. Unfortunately, most people aren't too interested in things outside of their own little genre or whatever.

Yeah, but sometimes it wears on you. I think it was Today Is The Day, Zeni Geva and Cable playing in CT. And at the show, some kid is just sitting down hitting the bongos while some other person just made bad noises. I'm open-minded enough for 10-15 minutes, but this shit went on close to 40 minutes. After a while, with everyone sitting there watching, I decided it'd be more punk to go over there and tell them to shut the fuck up. The show is running late, I want to see Today Is The Day, and I know some kids see me as a jock, reactionary asshole, but let's get the shit on the road.

There's definitely a fine line. People are there for punk rock, not some hippie, drippy band. Give it to people in small doses. **OK, back to the irreverent questions.**

Why is Spazz worth interviewing?

You tell me, you're the one doing the interview.

That's a copout and a half. As if I didn't see that comeback coming.

Because we're geniuses.

Have you ever had sex with a stranger?

No.

Are you better at corner kicks or penalty kicks?

Um...penalty kicks.

Would the country be better off if all

mass media were eliminated?
Including entertainment industry stuff?
Including what we're going?

You mean eliminate me? [laughter]

Yes, that's fine. No print medium, no radio or television medium.

No, that would suck.

What would happen if there was one main satellite and it went out?

Then what would anyone do? We'd all have to read a book or something. It'd be horrible. "The Simpsons" would be off, that would suck.

How do you stand on the death penalty?

I'm very marginally for it. I understand both sides to it; I understand why people don't want it but for the most part I'm for it.

Why does the United Nations even exist anymore?

Fuck if I know.

Do you think nuns ever fool around?

Nuns? Definitely, with each other.

Definitely!

See, now everyone will read this and go "oh, ha-ha, he's so fucking funny. Duh."

No, I'm not funny at all.

Well, I know you're not funny.

That goes without saying. But my wife's sister used to be a nun...

Oh man. [laughter]

...and she told us that she didn't do anything, at least that she admitted to. But she said the whole nunnery was full of nuns wanting to get it on with each other. **That's pretty cool.**

Yeah! That's fine with me.

Just how responsible were the English for global colonization? It's a tiny country but they fucked over millions of people.

Yeah they fucked over a lot of people.

Fuck England! Perfect for 4th of July!

Ha-ha, were still here!

Do you ever wish you were a viking?

Constantly. I wish I was Hagar the Horrible.

But you don't like to kill people.

I'd be Chris the the Nice Viking. The Nice Viking Pimp.

If I could make broccoli think, could vegetarians then eat it?

I doubt it. I think vegetarians would have to just drink water and obtain minerals from osmosis. Just get it from soaking in the environment around them.

You mean osmosis or Ozzmosis?

Both. Ozzmosis would be ideal.

What's a more romantic way to go: being shot or being stabbed?

I think being stabbed. It's more like Romeo & Juliet. You can twirl around

before you die. You probably have more time to be dramatic.

You know how in movies when people say "yeah, we're gonna make love all night long." Is it even possible to make love all night, I mean, what actually happens when people say "we made love all night long"? How long was the actual sex, how long was the foreplay? Maybe you have sex twice that same night, but you gotta save up a little.

They probably had dinner until about 11. And then had drinks. And then sat in front of the fire. Then twirled each other's hair and caressing each other. It's about 1:30 or so. We

got a good 4 or 5 hours before sunrise. Once you get into foreplay and all that, you've only got like an hour left.

That's no problem.

So any guy who say he makes love all night isn't a real man?

Of course.

And what about in movies when right after people have sex, they just lie there right next to another. Or they start snuggling and shit. What happens to all the cum or the condom? They never grab a t-shirt.

Exactly.

Sometimes the woman will even get up and go make eggs or something or the guy just puts his clothes on.

Am I the only one who has to deal with cum after sex?

No, I don't think you're the only one. It's not an issue that's addressed. Let's start an organization.

G-spot: fact or fiction?

I haven't seen it personally. Until I see it, I can't really believe it exists.

Baking soda: what has it really got to do with baking?

I used it once in the past year to make food and it tastes awful.

I assume it actually served a baking purpose back in the 1880's or something but now it's just used to clean clothes and shit.

Yeah, you now put it in your fridge or in the cat box or put it in your milk.

Eggroll: where is the egg? Is it even a roll?

No, it's not a roll. If it was a piece of bread with an egg in it, that would be an eggroll. What the fuck is this little weird thing with vegetables?

And why does "spring" constitute a little bit of veggies and maybe some small shrimp?

I don't know. Let's go find a Chinese place now and work 'em over for some answers.

No one has ever thought to come up with a new name for it?

We don't they call it "little fired thing with vegetables in it"? It's false advertising.

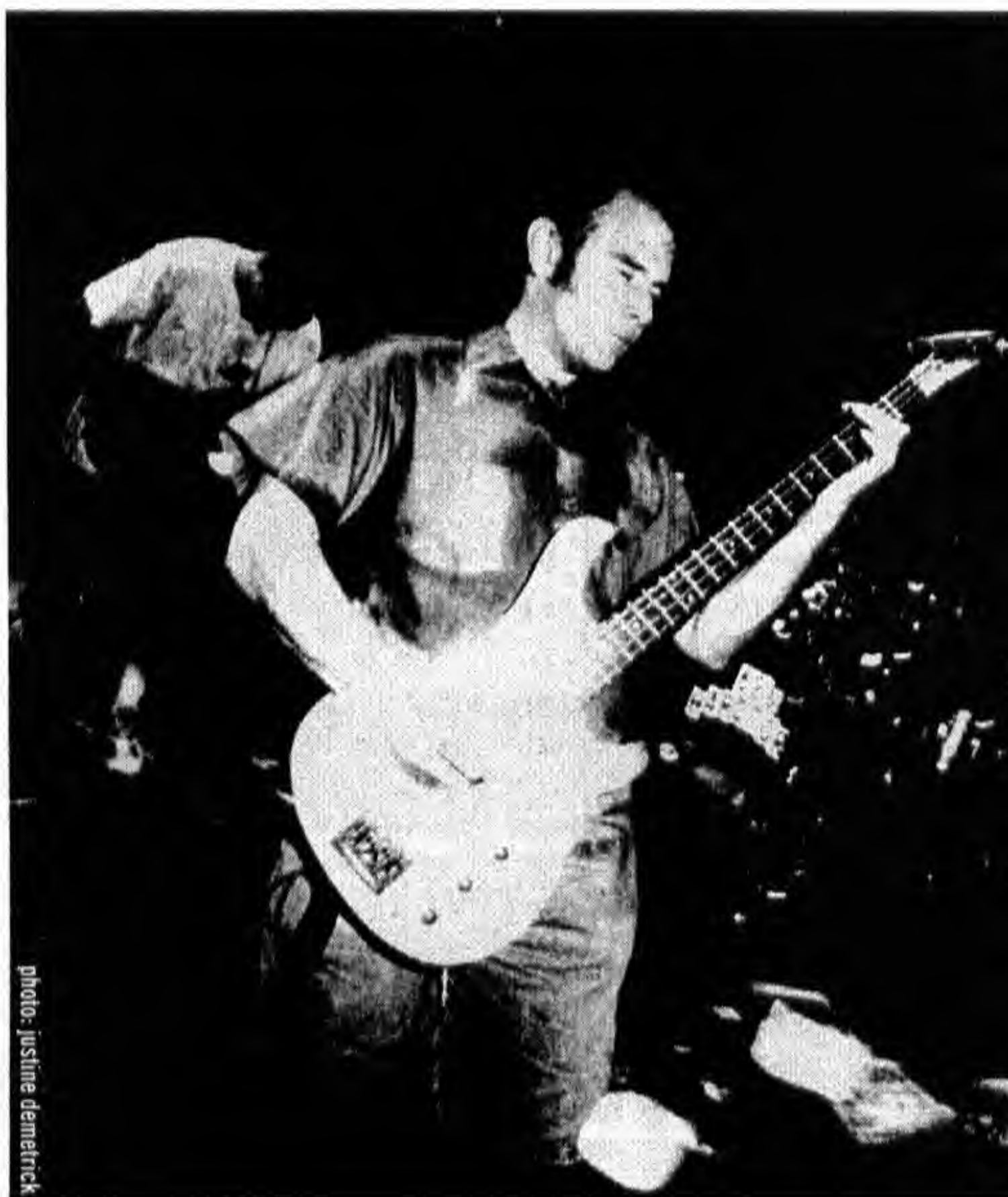


photo: justine demetrick

Someone should just tape a camera to a mosher and make a documentary.

Huh?

That's it!

Chris

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**There's
definitely
a lot
of creative
people out
there, they
just need to
get off their
asses. Start
making stuff
more inter-
active.**

1997 NBA 1998 PREVIEW



This year will mark the end of an era. With kids like Iverson, Marbury, Bryant & Garnett moving in, the old school of Jordan, Ewing, Barkley & Stockton is coming to a close. But until the kids start learning how to win, there's no reason why Jordan won't shut them up one more time.

Change Zine gives it to you in a language that everybody here can easily understand.

In with the Old, Out with the New

BARBA & PATRICK sat on the steps of the US Post Office across the street from Madison Square Garden. Then we got kicked off the steps and moved to a bad Chinese food place. All to bring you our marvelous insights into the world of 1997-1998 NBA basketball. Conducted October 13, 1997, the night before Knicks tickets went on sale & 18 days before the season started. [Patrick is in **bold**, Barba is plain]

Atlantic Division,

BOSTON CELTICS.

The way I hear it, some people talk about how fucking Rick Pitino is going to turn around the club overnight like he's playing or something. But he still has a rookie backcourt.

There's mixed things about Boston. They're supposed to be complete ass and shit because they are all kids. If this was a league for people 6'4" and under, they'd do just fine. But they're going to have problems. He'll have the kids running around crazy for maybe the first 40 games but they'll burn out by the end.

Hey, but they signed Travis Knight and he's earning how much fucking money?

Like \$100 million or some shit like that. They do have Chauncy Billups who some people say is awesome. I have not seen him. Is he that good? They say he can play like crazy, but he may become an Allen Iverson-type. Pitino will keep him

under wraps. I like Ron Mercer, he's awesome, too.

I think Dee Brown can have turnaround year. **And Dana Barros. Don't forget, Pitino set the NBA record for 3's when he coached the Knicks. They'll be shooting 3's all day.**

Still though, I don't think they'll improve that much.

Fun team to watch or not?

No. They'll still stay in the basement.

As long as they still have Gabbo, that guy with glasses.

Gabbo!

Pass it to Gabbo! Alright, so Boston will be hurting.

Next one up is MIAMI.

Mourning is hurt.

Praise the lord.

Although people say Isaac Austin is almost just as good a replacement...

[Patrick bursts out laughing] **What?!**

How is that possible?

I don't know who said that.

I do- your mom!

No. People say that.

Yeah, your mom and your dad.

You know who said that? Vescey, but he's an idiot.

He's a complete fucking moron. "Oh, Shawn Kemp is going to the Bullets! No, he's going to Seattle!"

"Michael Jordan is going to Cleveland."

"Scottie Pippen wouldn't sign an autograph for my son." What the fuck is that guy doing asking top players for autographs anyway? What the fuck kind of reporter is that? Anyway, Miami signed a lot of top free agents. Marginal-type players. Come playoff time, they'll do well. But there is no way you can expect Tim Hardaway to have as good a year this year as he did last year.

No. And I don't know how you have the whole team motivated to win every game on the road again.

Riley is one tough motherfucker. He gets those guys to play tough. He just out-toughs other teams.

Yeah, but look at the Knicks when he got tough. They got sick of him, and had just as good a record when they got rid of him.

THE NEW JERSEY NETS.

I want them to be good! I want them to be good!

Be advised: we love the Nets.

N-E-T-S...Nets!!

The Nets are more fun of a team than people think. On paper they can have an alright team, but will they do it?

They have no size.

Now that's not true. It's not an assinine statement, it's just ridiculous.

What are you talking about?

Jayson Williams...

He's going to be their center!

Williams, Chris Gatling, Van Horn.

I don't think Gatling wants to play for them at all.

What?! He's a pro. He's a 6th man and he's comfortable with that. He doesn't bitch about playing time.

He's going to do the things you expect him to do. And the back-court is fun. Cassell can play.

Kittles can play.

Kittles can play.

Kendall Gill can play.

Gill can play but he is very small for a small forward. It's a small line-up. A big center is going to give them a major problem.

Yeah, but how many good, big centers are there?

True, in the East there isn't many.

I still would have Jayson Williams play against Patrick Ewing. I'm not worried about him.

I want them to be good, I just don't think they'll be a playoff team.

To everyone in New Jersey: go see the Nets.

No, we want better seats, don't go see the Nets. They're going to suck.

OK, the KNICKS.

The Knicks could improve by a couple games possibly. I think Alan Houston is hurt and he'll probably play even more like a wimp. I wouldn't be surprised if Starks is starting at some point this season.

Look, Starks should have been starting last year. Fucking Larry Johnson is the biggest retard in the NBA. If people don't know that Anthony Mason is SO much better than him, especially after last year, then people are dumb.

You have to get over the fact that he's traded.

I can't get over it!

It's already done. He's gone. You're stuck with Larry Johnson. The one good thing for the Knicks is that the other top teams are getting worse. And they're not gonna get as worse as the Bulls and Miami.

For the Knicks as a team, it's like who gives a fuck about the regular season, just get us to the playoffs. Why even bother playing the regular season? Alan Houston is such a fucking wimp and can't do anything off the dribble. And his defense is pathetic. Pathetic!

I'm no fan of Alan Houston.

I just don't understand any of it! They get rid of Wallace. They get rid of all their rookies that they didn't even play last year. They didn't play McCarty or Dontae Jones and that haunted them in the playoffs.

That Dudley deal means the Knicks are going to fucking suck in the future. **Let me ask you this: When the fuck are they gonna get rid of Herb Williams?**

I don't know.

Why is he on the team?

Enough of them, on to the ORLANDO MAGIC. We're mad at the Knicks because we won't be able to buy any of their tickets. **Yeah fuck the Knicks. Well, fuck their management! I never really like Orlando. They're always like this wimpy fucking Disney team. Any Walt Disney team are assholes. Penny Hardaway can play but he should have been doing all year what he did against the Heat in the playoffs last year. Who else is on that team? Oh yeah, Derek Harper! Who I love no matter**



Larry Johnson trying to convince Ewing that he doesn't suck & Patrick having none of it. Larry, you suck, face it.

how old he is.

Can he start and play?

He's supposed to be their starting point guard. I don't care if he's hurt, he will be.

Then you got Brian Shaw off the bench. [note: since this was done, Shaw got traded to Golden State for Mark Price, the new point guard]. Rony Seikaly can play OK. Horace Grant's not bad. But they have no bench. I have never seen the Clippers play, but I have heard that Bo Outlaw is not a bad pickup.

I guess. Whatever. What about the heart of the team?

I think Penny is gonna step up like

he did at the end of last year.

They got Daly coaching them. I think he's the best coach in the NBA, better than Riley.

You think he's the best coach in the NBA?

Yeah, I think he is.

Better than Pat Riley and better than Phil Jackson?

If I could have any coach it'd be Daly.

Call this agist, but he's 67!

Yo, he gets mad chicks!

Does he?

Hey, he's in the NBA!

Is it the shiny suit that does it?

It's the money!

Now we have the **PHILADELPHIA SIXERS!**

Oh lord.

It's like the crackheads. How'd you like to be playing with Alan Iverson, Jerry Stackhouse, Coleman...

And Jimmy Jackson. We saw Jimmy Jackson last year and all he'd care about was having the ball in his hands and driving to the basket while everyone else just watched him.

It's gonna be a game of 21 except they'll be playing themselves. [laughter] There will be no passes.

This is like the Mavericks from a few years ago; Kidd is Iverson, Mashburn is Stackhouse, and Jimmy Jackson is still Jimmy Jackson.

These guys got drugs, guns, corn rows... it's like old ABA-style. they should do like a 1976 All Over Again special and dress like pimps.

High socks with low sneakers. Short shorts! **Totally. And the shorts have that curl, slice in the middle to show more leg. Super short shorts.**

I can see Coleman's dick hanging out right now.

It's probably got acne on it, too.

Ooh! That is one nasty looking motherfucker.

That team is going to suck.

With Larry Brown coaching them, they'll still be bad, but you might go to see them and after they lose say "damn that was a fun game." Iverson by himself is crazy to watch.

He'll be fun to watch but they'll be in different plains.

And he palms it every single time. I love it, there are no more rules anymore.

Didn't Jordan do that when he first came into the league, too?

But Iverson is crazy.

I think the **WASHINGTON BULLETS OR WIZARDS** are going to be good.

Now what do you think about them being named after a Klu Klux Man position? [laughter]

I guess Grand Dragon was taken.

What genius thought that one up? The city is 80% black, the team is even more than that.

They must have had a bunch of Dungeons & Dragons nerds on their staff. "We should call them the Ogres!"

Yeah, and D&D is more harmful than guns and bullets! How many times have weird D&D metalheads from Florida gone nuts and killed people? That's all they do.

Anyway, they're going to be good. Strickland in the 2nd half of the year was really running it.

I don't understand. On paper, they look like a good team and should have been better than they were.

How can a team with that talent not beat the Knicks ever? [note: the Bullets had lost 15 of the last 17 games between the two teams]

Their starting five is Strickland, who is one of the top point guards in the league; Calbert Chaney who is adequate; then you've got Webber, Howard and Muresan.

Muresan is OK, but Webber and Howard are 2 power forwards. They do better when they learn their roles and let Strickland run it.

I like the Bullets, I hope they do well.

They showed backbone against the Bulls, too. I know they went 3 and out, but they were all close games.

Anytime you make Michael Jordan score 40 points or more, you're doing it right. That just shows you're playing well because Jordan doesn't do that unless he has to.

He does it against the Knicks all the time because he has to.

I think they'll finish 3rd in the division.

Well, duh.

Well, that's ahead of Orlando.

Hmmm...we'll see.



Allen Iverson sings his hit song "I Score 40 Points a Game (and we still Lose)" photo: Traci Bergamn (thanx Traci, Brett Ignite gave it to us!)

ATLANTA HAWKS.

They're a good team.

Steve Smith and Blaylock is a good backcourt. We saw Smith light up the against the Knicks. When he is on, he is on.

That's right. And Blaylock can steal like crazy. Remember when they used to always be on TNT? There used to be like 3 people there watching Dominique score 40 as no one else would try.

We wish we lived in Atlanta.

But people don't understand why. We want to live Atlanta because they never sell out. They're a competitive team, and when they play another competitive team, it's a good game to get tickets for.

They're boring as fuck.

They're not that bad.

They are.

I hate Laettner but he's not a bad player.

Who doesn't hate Laettner?

And you have Mutombo, too! "Not in my house, no, no!!"

I hate him, too! Only in this day and age can a 7'4" completely uncoordinated loser be called great only because he gets 3 blocks a game. Is that so phenomenal?

Didn't he raise his scoring average by a ton this year? Didn't it go up to like 12 points a game?

So what? Maybe he even got 12.

Let me tell you something, if you play close to 40 minutes a game when a new shot goes up every 20 seconds, it's really not that hard to get 6 baskets. He's 7'4" for chissakes, how easy is that? Ewing can scratch his nuts and still get a layup during a game. Gimme a break. People don't understand these things. People need to know that if some guy gets 12 points and 6 rebounds a game he is not a really good player. "He's a solid, really good player." Bullshit!

For centers, you'll get like \$10 million a year. It's insane. We'll get to that loser later, you know who I'm talking about.

Shut your piehole!

CHARLOTTE HORNETS are a good team.

Oh! You know who they got?!

David Wesley from the Celtics.

Yeah, they got Wesley for point.

They tried making Mugsy Bogues retire but he wouldn't, stupid little smurf. Dumb ass motherfucker.

Mason should just break his neck and end his career.

Well how good is David Wesley?

He's solid.

Solid?

Yeah he's solid. He displaced

Dana Barros in Boston and Barros was an all-star the year before.

And then you have Glen Rice who was an all-star last year.

Psycho. All Star MVP.

And Mason, who can play.

Plus Vlade who is a cagey old son of a bitch. Those Europeans always try to be cagey.

Who's their shooting guard?

Uh...Glen Rice!

No, he's their small forward.

Del Curry!

Oh yeah, Curry. And they got the ex-Supersonic, uh.... Nate McMillan. Isn't he on Charlotte?

No! Hell no! They have Delk, the rookie last year from Kentucky. But I think they overachieved last year.

I don't think so. They're solid.

They played so well I don't know how they can get better than that.

Are you talking regular season or playoffs?

Well, regular season they won't improve much but playoffs they can, as long as they don't play tough teams like the Bulls or Knicks. But if they play Miami, look out.

Man, the Knicks just plowed over them last year in the playoffs.

Da Bulls. CHICAGO.

We just found out today Pippen had surgery and is out until Christmas.

Praise the lord.

They're still the best team in the division. Even not trying at 100%, they'll still have the best record in the division, though it will be very close to the Knicks.

If you didn't know how psycho Michael Jordan is, you do now. Against the Jazz last year, people realized you can take Pippen out of a game but Jordan won it all by himself. And he's gonna have to do it again.

If Scott Burrell is better, he's an awesome athlete. I saw him at UConn way back when and he is amazing.

Well he's been injured, that's why people undervalue him but he can play.

It's gonna take him a while to learn the triangle offense. But here's the thing about the Bulls and Jordan. If he starts exerting himself at every regular season game,

they're not gonna have anything left for the playoffs. I think Jackson is a great coach in this situation. He's smart and will sit Jordan down and realize his priorities. He'll tell him: "look, relax, they may get home court advantage, but we'll beat them in the playoffs, Jordan: stop going nuts."

I wouldn't be surprised if they give up draft picks 3 years from now for a half-decent player now. You've got teams like Sacramento... Golden State.

Well, maybe not Latrell Sprewell on the Bulls.

Joe Smith, Cedric Ceballos is out there. **The Bulls tell another team: "look, you know we aren't going to be any good in 3 years and you'll get a Top 10 draft pick. We want someone now and you want cap room because your team sucks."** I don't think the Bulls are gonna do that. They don't want to give up their future now. I don't think they're going to give up draft picks. They're just going to try and weather the storm.

We'll see how they do. Though I do think they signed another big white guy somehow.

Really? Is it a Chicago law you have



Even the old "hold the net so the ball won't go in" trick won't stop Jordan

to have a certain percentage of white guys working?

OK, CLEVELAND CAVALIERS.

Home of Shawn Kemp!

What do you think of Cleveland, Kemp boy?

Kemp is probably going to want to do a lot and do everything but he won't turn out as successful as he thinks. There was no weight on his shoulders in Seattle. If he didn't show up one night, no one gave a shit because Payton would score, Schrempf would score, Perkins could chip in with 18 out of nowhere. Cleveland? Yeah, maybe one night Bobby Sura will

ie from Stanford. I like him a lot. He is so fucking fast.

It'll take him a while to learn the NBA. I love Brevin Knight but it'll take him a little while. They are gonna suck, though. Suck! They have no one else to go except maybe Wesley Person. That's it.

Don't forget that Kemp fouls-out all the fucking time. I still think he's a really good player and works really hard but they're going to be hurting, man. If he gets injured... what the fuck? Kiss it goodbye.

DETROIT. I fucking hate the Pistons, man, fuck them.

I can't understand them. I can't see any talent besides Grant Hill.

I don't see any talent, period.

Well Grant Hill is a good player.

I won't concede that but I know it.

Go ahead.

They're boring as shit because they only isolate him. The rules used to support that. They've changed a little bit now, it'll make that play more difficult. I think they got a little bit lucky. I don't understand how they had such a good record last year.

Every single time it's Grant Hill, Grant Hill, Grant Hill. I saw 'em on TV play the Bulls last year and it was the most boring game I've ever watched.

Grant Hill touched the ball every time. The Bulls beat 'em by 40.

After the game, Dennis Rodman said "you know what? You give a lot of guys in this league the ball every single time down the court and they'll

get all-star stats." I don't even know who the fuck they signed or who the fuck they got. Doug Collins gets a lot of these 6'9" or 6'10" guys who are kind of athletic but work hard though will never be Kemps. That's why a lot of times like the Knicks get bored with them until the 4th quarter and decide to play the basketball game. He's an asshole of a coach, you gotta admit. I don't mind Collins.

He's crying, he's whining, he's sweating. Otis Thorpe said "fuck you" and left

town. Would you put up with that? With Collins?

Yeah, I know you'd say "calm the fuck down, we've got 82 of these things."

Yeah, but he had a personal thing against Jordan, that's why he was crying when he beat the Bulls.

Good god, be a fucking man.

Enough about Detroit Rock City.

INDIANA PACERS. Hate 'em.

I think they'll improve.

How could they not? The didn't even make the playoffs!

They had injuries last year. I don't know if Bird will be that good of a coach. They had injuries and have veterans, not a bunch of crazy rookies.

I don't think people realize that when Bird was on the court, there wasn't much coaching involved. Since he has decent players, I think he'll say "go out and play basketball."

I think there's a difference between being a leader on the court, like he was, and being a leader off the court. He has to be able to communicate with and motivate people. I think there's a small difference.

I think there's only so much super basketball strategy. People say he's the great white mastermind who had no talent but could outsmart everybody. Let's get a little bit realistic. When it comes to the end of the game is Reggie Miller going to hit the shot or not? What the fuck does Bird have to do with it? With the super, superstars like Bird, Magic and Jordan I don't know if they understand what they're doing. I think they just do them by instinct. Whereas guys who are a little bit less like Kevin McHale can explain afterwards what he did on the court.

I don't know about that. I've read enough of Bird where they say he always knew what was going on around him and planned so much out. He was so fucking cagey.

I think the great players do it by instinct. Anyway, fuck Reggie Miller, he's completely overrated.

The got Mark Jackson which is a big, big thing. Travis Best wasn't the best point guard, he had a lot of turnovers. Plus they got Rik Smits, and hopefully, will be less injured. **Come playoffs we'll see.**

Well, they'll lose in the first round. They'll be an 8th seed.

What? They'll be higher than that. They have to win a lot more games to get that 8th seed.

I guess you're right. And the other teams in the East have gotten better.



Shawn Kemp getting funky with old school ball photo: Patrick

score 16, bit what the fuck are you going to do Shawn? He'll need to average 30 points a game and he'll average 20 if he's lucky.

And there will be 2 people hanging on him every time he touches the ball. **That team is just Shawn Kemp and a bunch of motherfuckers. My god.**

I think Shawn will learn the difference between Gary Payton and whoever plays point for Cleveland. **They got Brevin Knight, that rook-**

THE MILWAUKEE BUCKS is one of those teams who never wins no matter who they get.

Now here's a genius GM for you. He trades away Vin Baker and keeps Glenn Robinson. Robinson is one of the most overrated, overpaid players in the NBA.

I guess the question is: who would take Glenn Robinson? There are no geniuses running that organization as far as I can tell.

Of all the players to get rid to leave a solid foundation, they dump Baker? They could have had Stephon Marbury but opted for Ray Allen instead! Who pulled that move?! They should have known Marbury would be awesome. He's been awesome since age 12!

Still, that wasn't the worst trade in the world. They traded one great player for two really good players. Well, one really good player and one OK player.

I like the Bucks and think they're solid, yet I still like their logo and uniform more than anything else. I've seen Robinson play and he's even worse in person. Every night he goes like 6-for-18, somehow ends up with his 20 points, gets 3 rebounds, 1 assist and that's his decent numbers. That doesn't mean shit. They have total role players like Ervin Johnson, good role players. But you don't win with just role players. Fuck Milwaukee. Oh, but they did get Terrell Brandon.

Yeah, they got the good point guard but they aren't going to be good enough. They got Brandon, Ray Allen at shooting guard, Glenn Robinson at small forward.

You look at their lineup and they're not bad. They've got Tyrone Hill at power forward.

Yeah, but when they've been on the road for 2 days and coming out for the 3rd quarter, other teams will be just too tough for them.

It'll be Terrell taking it all the way or passing it out to Glen Robinson who misses his shot.

Terrell won't pass him the ball after Robinson misses a bunch. "Fuck you, I ain't passing you the ball, you're an asshole!"

Marcus Camby is on the **TORONTO RAPTORS**. Stoudamire, too.

Fuck Canada. They shouldn't be playing basketball and we shouldn't be playing hockey.

I think that's a fair trade. Can we get our baseball teams, too?

I hate everything about the Raptors.

Isiah Thomas is a whiny bitch.

I hate their fucking uniforms. And their name!

They should rename it "The Peacemakers," like each summer's blockbuster movie is the team's name.

Stoudamire hasn't signed with them, has he?

Yeah, he's with them but he'll sign a new, giant contract after this year.

But will he sign it with them or will he leave?

He'll sign with them.

I think he'll leave. I hope he leaves.

That's next year, what the fuck?! So they have Camby who is pretty good but I still think is overrated.

Yep.

They got Doug Christie.

They took the high school kid Tracy McGardy.

That's what you really want when you've got an expansion team: a high school kid.

They aren't a good team but they aren't so bad that they'll go to hell in a hand-basket like the Sixers. Who even knows. I don't give a shit about this team.

When you get down to the bottom of the barrel, who cares.

Really.

THE DALLAS MAVERICKS.

They're run by Don Nelson and have Shawn Bradley on the team.

Don Nelson and Shawn Bradley.

They are not in the NBA.

Are you with me in thinking that Don Nelson is the biggest asshole in the NBA?

He's an asshole and he's a drunk. He's beautiful.

They say Shawn Bradley put on 30 lbs. which means he's approaching our weight.

"Now into the game, Pat West at 6'1" 180, and Shawn Bradley at 7'fucking 6" and 180!" Let me tell you how bad this guy is. I saw him in a preseason game playing the Bullets, and he's playing like

the 8th backup center on the Bullets because the Bullets had Webber, Howard, Muresan and like 5 other guys out. He goes up for this hook shot, and the guy who is about 6'8" pushes Shawn out from the basket, and he ends up hitting the top of the glass backboard with the shot! What the fuck?! He has no coordination, no nothing!

My favorite thing with him is every interview he says "Look, man, I don't care what everybody says, I put God first, then my family, and then basketball." As if he's like some holy warrior. I got news

for him: we all put our fucking family first. I don't know about god. But we don't use that as an excuse when we suck at our job. If you fuck up at your job, you can't say "look, I put family first." And they have Dennis Scott now.

The only man who puts a tattoo of himself on his own arm and he says that it's his dad. It's the worse tattoo in tattoo history. The Mavericks are pitifully bad. Who on that team would you go watch? Oh., wait a minute..uh..nobody. Pack! You like Pack.

He's too old now. I just like him for his glory days when he beat Seattle.



Vin Baker,
the Sonic messiah

Shut your ass. He got traded like 4 times in one season. Poor guy.

THE DENVER NUGGETS. Now listen to this. Denver got rid of 13 players, even though you can only have 12 on a team, they still found another guy to dump. And they got 11 new guys. They just gave up. How about giving away McDyess for nothing? Because they don't want to pay him. "Oh, he's too expensive." It is understandable.

Oh come on. They gave away everything. They have nothing. Denver is just one of those cheap-ass teams. They're like the Bucks; they're always going to be wobbling with assholes. They're like the Chicago Bears because they have a fucking price tag hanging over every one of their decisions.

I think they should go back to the old rainbow Atari game "Breakout" uniforms like Kiki used to wear.

Some Nuggets might make the all-rookie team but that's because they'll be playing 48 minutes per game. Those dudes are bad.

They are in the basement.

If you are in Denver, you are getting some easy tickets.

God, you can get on the fucking bench there.

You can be the fucking coach.

HOUSTON ROCKETS. Hate 'em. I don't really like 'em either.

Kevin Willis is a prick. Barkley is a prick. Drexler is an old shit.

They're just one of those teams that you know is going to rest the team during the regular season and during the playoffs they're going to be good because they are good.

Shouldn't the regular season be shorter?

No! How much harder will these goddamn tickets be to get if the season gets any shorter?!

I don't mean that.

Well I do mean that. I want to see a lot of basketball games. The playoffs are the playoffs, they're different from the regular season. I accept that.

But even with that little white guy Maloney who beat the Sonics with his 3-pointers, they should have done better.

What do you mean?

They should have gone to the Finals. The Jazz took 'em out easy. And don't forget, the Sonics came back from 20 points down the 7th game to almost win it with Craig Ehlo on the floor. My god. I just don't think you'd want Barkley on your team to win a championship. Would you? They won it without him.

He's a good player. He's had bad breaks, he hasn't had the right supporting cast and now it's too late. He's too old and so are the rest of those guys.

You know one thing I don't understand. The media says "oh, since the Sonics didn't go back to the Finals, they have fallen and might not recover." But they lost 4-3 and

came within the last minute of beating a top team. People don't realize in the NBA that games and seasons come down to the last minute and teams don't start sucking just because they lose to another good team at the very end. Anything else about the Rockets? There's nothing special. They didn't pick up anyone. They'll rest all their guys, and make a good run before the playoffs but won't make it all the way.

So now we've got the MINNESOTA TIMBERWOLVES, a team I'm down with a lot.

I'm down with them, too.

Marbury, from Brooklyn, Coney Island, is awesome. Did you see him play against the Rockets last year in the playoffs? Most people don't get to see him play on national TV. It was a joke how anyone on Houston would try to follow him. And he loves to set people up, to make an awesome dish.

I love players who love to make a good pass on the way to the basket.

Like Iverson.

I'd rather have Marbury on my team any day over Iverson.

So would I. Look at their records. Marbury was the Rookie of the Year.

And he can shoot like crazy.

Garnett can play, they just signed him for more.

Gugliotta is a really good player.

Solid. I don't even know where they found them, but these other guys can play as well.

There's a lot of good teams out there. They'll do good and get in the playoffs.

Don't forget, they have one of the best players in the league: Doug West. [Jay snickers] No,

no, no, Doug West went to Indiana I think.

No he didn't.

You sure?

Yeah, I'm sure. I'm a West. I talk to him every other day.

You saw him at Christmas, right?

People should definitely go see Marbury play live. He's nuts.

THE SAN ANTONIO SPURS.

I love how people are putting them first in the division.

They'll do better but they have no backcourt.

Any team with Avery Johnson, Vinny Del Negro, David

Robinson, Tim Duncan, Charles Smith......if he can even walk anymore.

What a bunch of worms. There's more backbone in a mole.

They'll obviously improve.

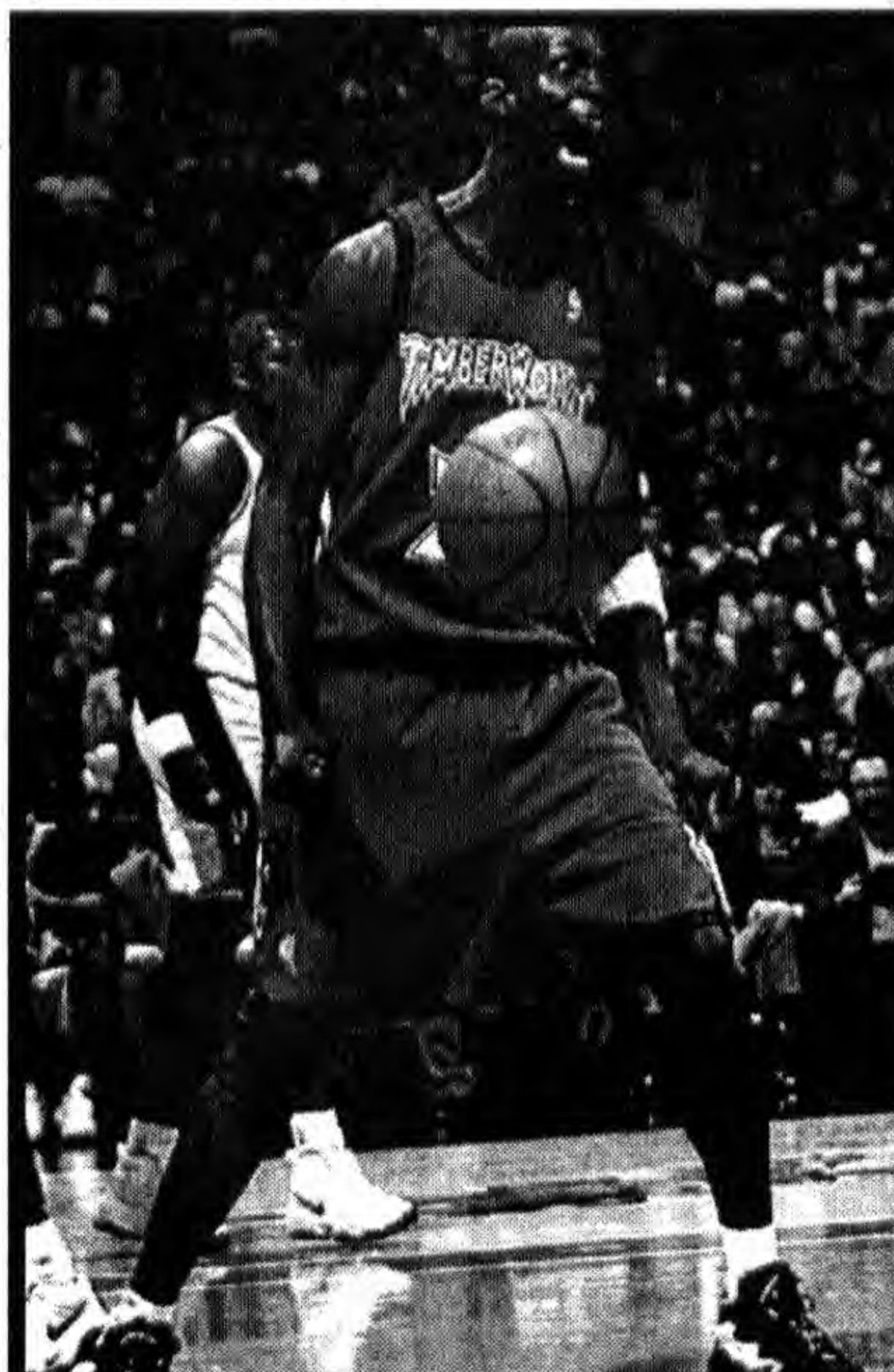
How can you not improve?

Right. And they'll even make the playoffs. But they won't surpass Minnesota I don't think.

If they're seeded 4th seed or below in the 1st round, they'll be lucky to get out of the 1st round. They had 20 wins last year. What they're saying is that Duncan and Robinson will be everything. I've said it for years and I still don't know why they have the same backcourt, but come playoff time in the NBA, you've got to have major guards. Avery Johnson and Del Negro are just not going to do it. It's just a fact, you can't win with those guys. Stupid. When they were horrible, they should have traded for a decent guard. Right. Someone like Steve Nash.

Now we have the UTAH JAZZ.

How do you feel about John Stockton, Pat?



Garnett has so much talent that he can make the ball hover in mid-air simply by yelling at it.

John Stockton is the dirtiest player in the NBA. He's a tiny little shit who gets all the calls. He's always pushing people, complaining and falling over on purpose.

Like it's anyone's fault that he's 6' 180 lbs. and falls over. Meanwhile his counterpart runs into everything he sees to draw fouls but luckily can't hit a free throw if his life depended on it. He won the MVP last year. Is that the biggest farce ever or what? Come the Finals, everyone knew what a joke that was. It's such a joke.

I don't like Karl Malone, although he is a good player. He's one of the top power forwards in the league.

How ugly is Jeff Hornacek?

I love John Stockton.

Oh my god! That's because you're a small little white guy, too. You model your game after his!

Let's face it, you're a small white guy when it comes to the NBA...

Taller than Stockton.

Stockton is the man on Utah. They're a good team. I don't like them.

Who does? Have you ever seen one minority in their stands ever?

Have you seen a minority in Utah?

I'm never going to that stupid state.

Fucking Mormons. They'll be good. Lakers will give 'em a run.

I love the West because come play-offs time, any one of those teams can win it. Sonics, Rockets, Lakers or Jazz could win it, depending on who they face in early rounds.

The thing about Utah is that the players are like Mormons, too. They go to bed early and try really hard in boring games.

They love the coach. And they hate anybody with personality. Well, everybody in the NBA hates Chris Morris. But other players don't want to play there. They must hate it. Other players must hate Malone, you know they do.

He drives a truck! He listens to country music! Did I ever tell you this? At my job at the trucking place, Malone would come out to the truck shows at these big convention centers. He'd show up for Freight Liner at their booth and stuff.

Now this is where the NBA needs to have a system like England does.

VANCOUVER GRIZZLIES. The worst teams should drop down to the next division each year. So, Vancouver would be in Division II. And the teams that do best in the lower division come up. The NBA would be split into 2 divisions: good teams and bad teams. That way, Seattle plays the Bulls 4 times a year. The Grizzlies suck, so they go down. The Bullets are doing better, so they come up.

No, that's not going to work. I like it

when a Minnesota comes out of nowhere and starts doing well.

Well instead of being .500 like last year, they would have won their division and this year would be in Division I NBA.

Give Vancouver a few years, they'll eventually do fine. They got a good second-year guy, Sharif Abdur-Rahim.

He is so overrated and bad.

Really? I've just seen his numbers.

I have seen him, and you can't fall for the stats.

That's Glen Robinson stuff. He takes so many shots and hogs the ball every single time down the court. It's just a bunch of young kids running around.

How the fuck do you see these teams? What kind of fucking satellite system do you have?

I have no life, that's what I do. I'm the only who turns on TNT Vancouver vs. Detroit.

We see that Pat West is watching tonight."

Woops, I just knocked the recorder into the rice.

OK, on to the Pacific Division, the most interesting division, no doubt.

We have the GOLDEN STATE WARRIORS,

who have decided to trade away every good player they've ever had. Mullin, gone. Hardaway, gone. Richmond, gone. Webber, gone. Now Joe Smith may be the next person. How good is he really? Everyone always talks about him but he's not great and doesn't overtake games. He's overrated.

He's a 20-10 guy, isn't he? That's pretty damn good.

Maybe 18-8. I love Latrell Sprewell even though he's a complete punk.

He'd be great as a second go-to guy.

I'd love to have him in New York.

He'd be firing up the crowd, he'd be going nuts. That guy can fly.

You have that guy: his name is John Starks.

Oh yeah.

They've got a lot of overpaid, bad point guards. Price, BJ Armstrong.

I don't know what's up with those guys.

Who gives a fuck about them?

I still think they'll trade Joe Smith.

Why?

Because I don't think he'll sign with them next year.

But you still have to get a decent player for him. And no one thought Garnett

was going to stay in Minnesota and he signed.

I thought he'd sign.

He rejected the first offer.

That's fucking negotiating. The guys who aren't coming back to a team are the guys who won't even negotiate.

Who are you, the master negotiator?



Gary Payton, small man, big mouth! #1 point guard in the NBA

If you had no intention of going back, why would you start negotiating a year before your contract was up? If he wanted more money he would have tested the waters and gotten a lot more than \$120 million. I'm sick of hearing people complain about that contract. What, he's supposed to say "no, I don't want \$120 million?"

I have no problem with the players making the money because obviously someone is making money here. The problem is...

What is the problem? He's negotiating. No. The player's get money, the owners get it, NBC gets it. The major problem is that the average fan, meaning you and me, have to end up paying \$150 for a decent seat at an NBA game. And we aren't even given the opportunity to buy those tickets. What I'm worried about is that they are creating a class system with ticket prices, and the NBA and players don't care because someone will buy the tickets no matter what. That's the major point, though. I

really want tickets as much as the next guy. It really churns my stomach when you meet some rich motherfucker going to a game front row and they can't even name the starting five. One of the major problems we have getting tickets is that everyone wants tickets.

Yes. But they prefer corporations and sponsors over the average person. What they don't understand is that the reason the NBA is thriving is because of the average person. Like the All-Star Game. No regular person can even buy a ticket to that.

[some guy comes up and asks "guys, can I borrow \$.75?" interrupting us] **We're doing a professional interview here!**

Sorry.

When you have professional players saying that the NBA is not accessible to enough inner-city folks, that's bullshit because the players don't make much effort to bring down ticket prices. There is no "cheap ticket night" or anything. Then again, we live in New York, not Minnesota where they have \$5 seats.

That reminds me. When I mentioned the \$10 million center, I wasn't talking about MacIlvaine, I was talking about the guy who should send MacIlvaine a big thank you note, Big Country Brian Reeves. You know how much he's making?

No.

6 years, \$64 million.

He got his, huh?

He did.

When you're Patrick Ewing and you have to play against this guy, you must say to yourself "why the fuck do I even have to bother playing against this guy?"

We got off the fucking track. Where are we now?

L.A. CLIPPERS. People should know that the L.A. Clippers are the worst franchise in sports history. I have never seen the L.A. Clippers play. I have never seen an L.A. Clipper on TV, even on highlights. Does this team exist?

They don't exist!

It's a practical joke the NBA plays. **It's like Seinfeld: What's up with that? Are they a team or not?**

They were like the bye round in the playoffs last year. I read about them but I swear to god, I cannot remember one thing about them. Loy Vaught, that's the name of one of the guys.

Brent Barry!

Brent Barry, right.

They had Malik Sealy and Terry Dehere, but they let them both go. Some also-rans who actually do OK on an NBA team, and they decide to get rid of them. Who's going to start for that fucking team? I mean, my god. I don't even want to waste my breath talking about them.

You just feel bad for those sons of bitches. Did you know they play their games in like the worst area in LA, too? That's why no one goes to the games.

My eyes glaze over any time I read about them. I'm sure anyone reading this shit will regret it.

Fine.

THE LAKERS.

They have so much talent. Their 10th guy could be starting on most teams, but players opt to go there to have a shot at the title. I hate Shaq and all, but he can play. He is psycho. He is so gigantic, so athletic. This year he's all [add deep mumble] "this year, I'm not fooling. No rapping, just gonna kick ass." I can just see him now talking about how everyone dissed him and didn't think he was great and now he's the best.

Right.

Even that kid Kobe Bryant can shoot 3's like crazy.

Except in the clutch.

Airball!

Oh yeah.

Airball! That was a bit of a problem.

Why you'd put him in the game then I have no idea. [this was the Jazz vs. LAKers playoff series last year when Kobe Bryant was in the game and sucked royally at the end, costing the

Lakers the game and playoffs, and, consequently, the season]. Other than that, yeah, very talented. They just need a little more experience. They can post up the best record in the Western Conference.

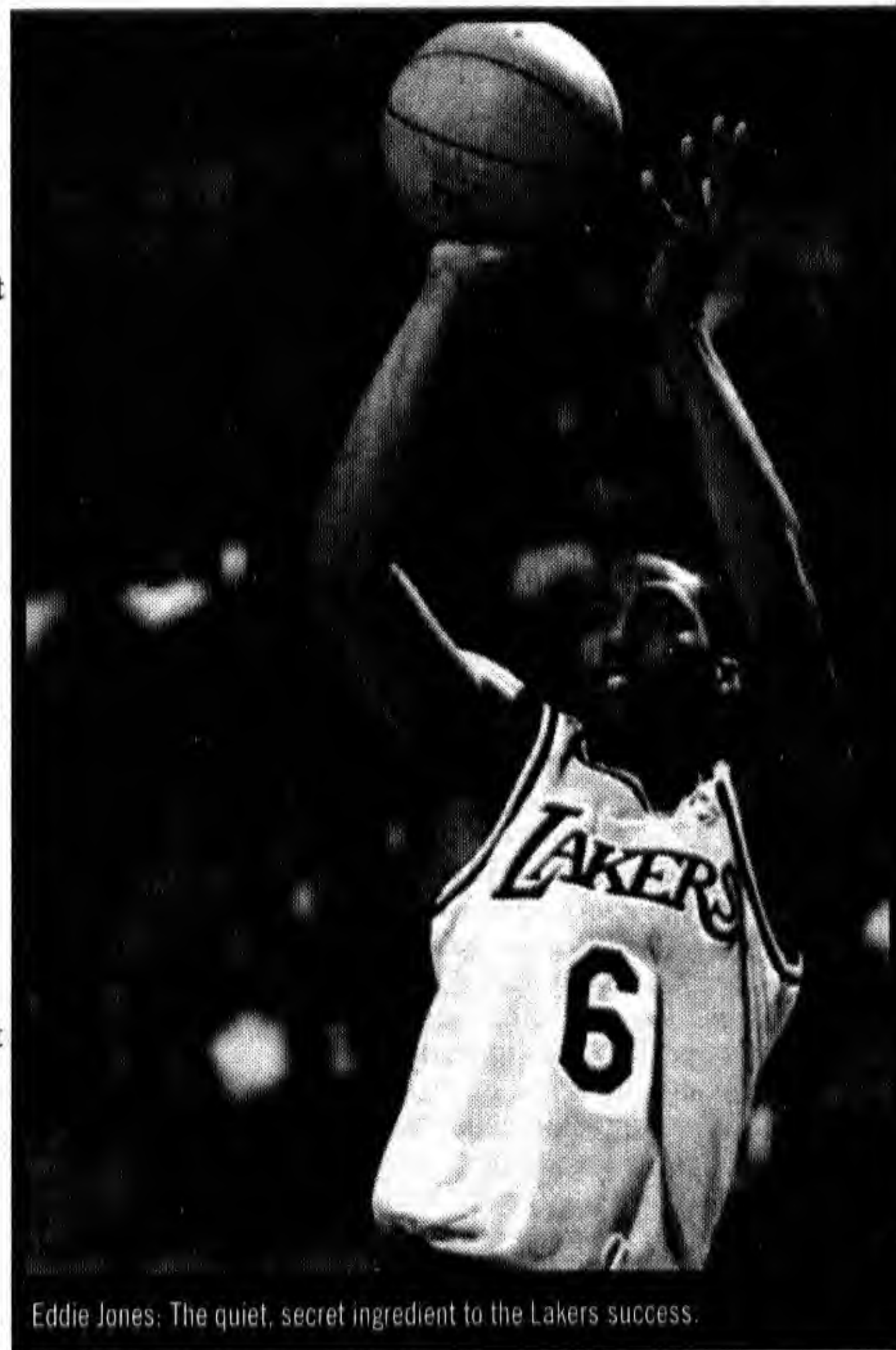
The problem is, come playoff time, that West Coast style of being down 15 then up by 10 then down by 8 again won't work. The other thing is that you can only have 5 players on the court at one time.

Let's face it: as dominant as Shaq is, he is not a clutch go-to guy in the playoffs.

He's on the bench half the time. You can't have him out there. As long as the Laker 12th man has a foul to give Shaq should not be out on the court. **He's a fucking retard on the line. He's hilarious.**

But they are dominant, very talented. **Don't tell me the NBA wouldn't love to see the Lakers and the Bulls. They would love it.**

That would be the official passing of the torch. Shaq and Kobe Bryant from Jordan and Rodman. That could very well be the cover to all the guides for the refs this year. Really. If the refs and the NBA want something to happen, it will happen.



Eddie Jones: The quiet, secret ingredient to the Lakers success.

Truthfully, I don't buy into that as much as you do.

Oh sure, and Roswell was a balloon.

PHOENIX SUNS. Fucking interesting team. They'd be the funnest team in the NBA to watch. First off, they were last year at the end of the season, playing that 4-guard shit. **They almost beat the Sonics with it! A bunch of crazy motherfuckers shooting from halfcourt.** Now they get 2 pretty good forwards.

Pretty good?

Cliff Robinson who is pretty good and McDyess is... oh my god.

Let me get this straight. They got Cliff Robinson. Then they must have just been given McDyess because they play the same position. Well, that may not be true. Robinson plays small forward and McDyess plays power forward. Suddenly they go from good small players to great guards in the back-court, great forwards...

So on paper they look like they'll do really well. But you and I both

cap room because I think they retained McDyess and his Larry Bird rights, so Phoenix can resign him for non-cap money.

That's next year.

They're gonna be good this year and crazy good next year.

PORTLAND. I love Kenny Anderson, man. That ball is on a string when he dribbles. It is scary, and he scored 20 points per game last year.

I thought they had a good coach last year in PJ Carlesimo.

Me, too.

Will they be able to do it with Dunleavy from the Bucks?

They got talent and they can play.

They gave up Cliff Robinson which I think is something to give up, you know?

But they got Brian Grant.

Good point.

Grant is better.

Much better player than Robinson.

They got Rasheed Wallace. They overpaid him but he's not bad.

That's a team who, in the first round of the playoffs, will be facing a top team in the West, and none of the top teams will want to play Portland.

Exactly.

It'd be fun to see those guys all year. JR Rider, Rasheed...

Well, partying with JR Rider.

That's right!

Smoke some shit, smash your car, pick up girls.

Crazy.

SACRAMENTO KINGS.

Oh, no way. No way. Gave up Brian Grant for nobody.

Gave up Tyus Edney. [Pat laughs] Do you know who their starting point guard is? **Some smurf.**

Do you know who their starting point guard is supposedly?

Not Hurley.

Yeah.

Oh my. That's bad.

He can't even drive a car, fucking let alone the lane.

Oh! Or buckle up! "I went to Duke... woops! Crash!"

Mitch Richmond has one of those calendars like the guys in Vietnam had where they'd cross off the days until they got to go home.

"One more tour!" He'll score his 25 and just sit down and say "fuck these guys."

He'll go over and talk to other GM's about being available next year.

The team is so bad but they sell out every game. I guess what else have you got to do in Sacramento? Go see the Kings, it's like going to the movies or something. That's how bad they are.

SEATTLE SUPERSONICS.

They got Vin Baker, fucking amazing, who is from Hartford, CT, no less when we were in Hartford.

That's right.

He's 25 years old, averaged 20-10 last year, fouled out of only 4 games, completely solid. He's about as good a player as they could get.

But the team still has problems aside from that.

Schrempf just had surgery a little while ago. He's older and maybe injured. Their interior offense and defense should have been better. MacIlvaine- why is he even in the fucking NBA, let alone on that team?

MacIlvaine and what's his name is your other center. Sleepy.

He's awesome!

How old is he now?

37 or something.

They aren't a deep team.

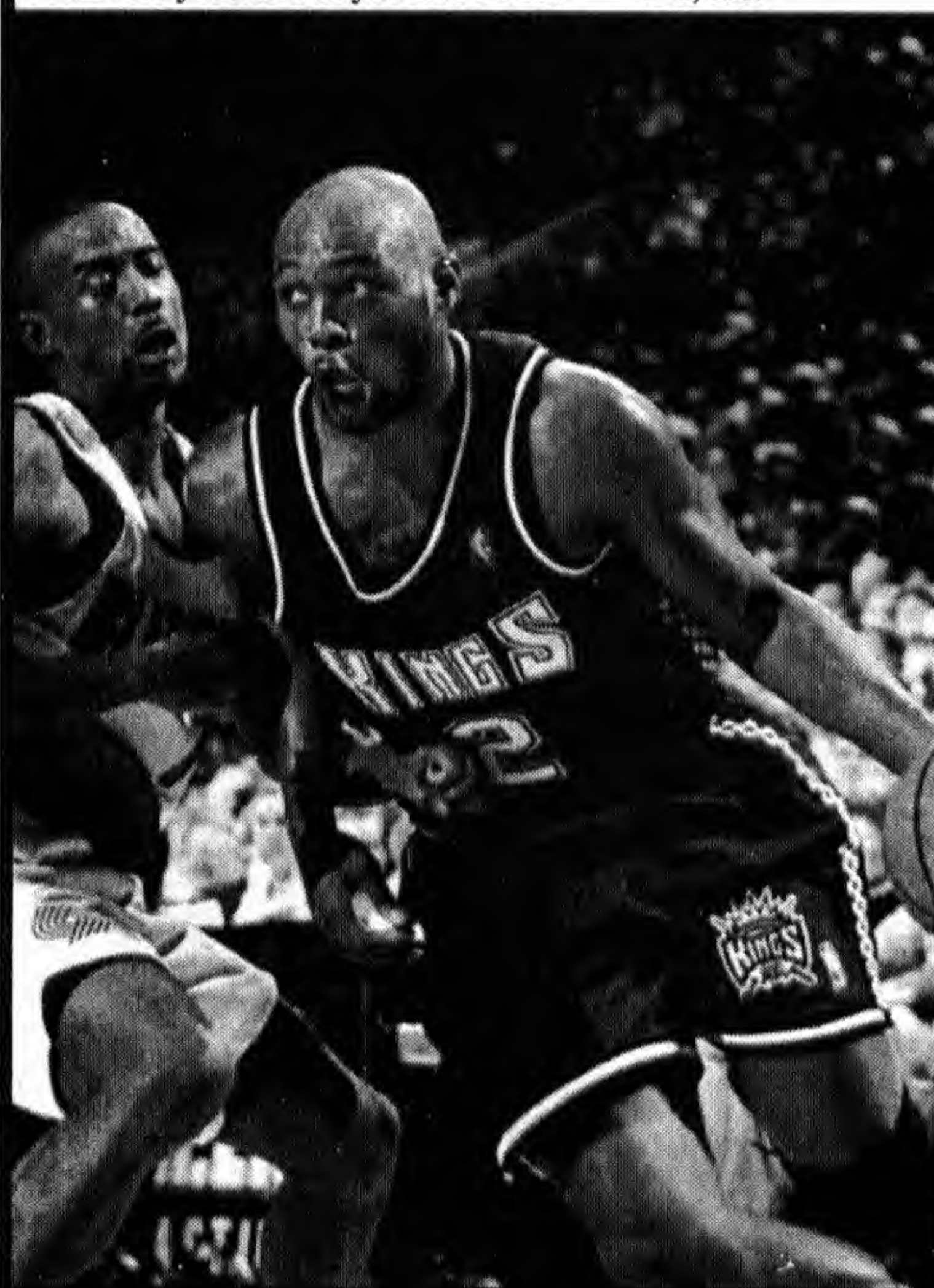
No, they aren't as deep as people think.

They aren't deep at all.

They got Nate McMillan.

Who'd they pick up from the Lakers, Jerome Kersey?

Yeah. They got Dale Ellis who can shoot. But they got no backup in the paint. Doesn't matter, Payton will play 48 minutes. He is so awesome. If Schrempf is out, they're in trouble. I think the trouble may come playoff time because Kemp would just go off on opponents in the playoffs. He would just slam dunk over Hakeem and they couldn't stop him. That's how the Sonics always beat the Rockets- Kemp goes nuts when he can stay out of foul trouble, and he couldn't so that's why they lost last year.



Mitch Richmond plays on such a bad team that when he finally saw his teammates on the bench, he let out a giant scream.

know that come playoff time...

I don't know. The second half of last season they posted a damn good record.

How much do I hate Kevin Johnson?

I don't know, how much do you hate Kevin Johnson.

About as much as I hate John Stockton. I love Rex Chapman.

You know what else is crazy about them? Next year they have all this



HERE'S A DOWNRIGHT BAD IDEA: TRY TO INTERVIEW A BAND BY USING SCRABBLE AS YOUR TOPIC SOURCE. I HAD THAT BRILLIANT IDEA ONE NIGHT, SO A FEW OF US SAT IN SOME BASEMENT OF SOME CLUB AND PLAYED SCRABBLE. EACH WORD THAT WAS SPELLED, THE BAND MEMBERS HAD TO TALK ABOUT THAT WORD SOMEHOW. PRETTY FUCKING LAME, ESPECIALLY SINCE THE BIGGEST WORD WE COULD SPELL WAS "NEXT." I HAD TO RE-DO THE INTERVIEW AT A LATER DATE. SO HERE IS A DIFFERENT INTERVIEW WITH **TIM SHAW** OF THE NJHC BAND **ENSIGN** DONE EARLY 1997 WITH PATRICK AT THE OLD PWAC ON LONG ISLAND.

Alright, the second attempt here. Let's jump right into the non-hardcore topic of sex, again.
OK.

What role does sexual activity play in hardcore & punk that would even separate it from any other sort of concert or show?

Like we said when we did the failed Scrabble interview [snickers], it doesn't seem to have a place anymore. It's like we said before, it's all put to the side, it's almost taboo in the hardcore scene now.

It's not discussed or joked about. If you even speak in sexual terms, the P.C. kids jump down your throat. With a bunch of kids that are supposed to be so open-minded, you'd think sex would be more freely spoken of within the scene. Kids seem to restrict themselves as far as sexual activity goes yet they act so open-minded about other things. As far as sex in the scene goes I know there are some people with *low* morals running around. They may be talking of one thing and doing a completely other thing. It's always been that way. The most pious people have been the most deviant. Well, maybe not deviant, but most promiscuous and active sexually.

At what point when you've been involved in hardcore did you start forming your ideas about girls... Well, I don't want to rope you into saying something stupid.

I've been going out with my girlfriend for like 4 years.

Let's say before that. At what time did you say to yourself "oh- she's hot, but wait, I shouldn't think of women in those terms"?

To tell you the truth, I never gave up liking girls, not in the terms of "wow, I'd like to hook up with her" but more along the lines

of thinking girls are attractive. I'm a guy and I'm straight, OK? So just because I'm involved in the hardcore scene and because a certain portion of hardcore wants to put restrictions on sex and how we speak of and think of it in this scene, if I see a pretty girl, then I see a pretty girl. I hope I don't come off as some jerk. You can think a girl's pretty and respect her. There tends to be guys who think "oh, she's hot, I want to fuck her." They don't care what she thinks or does. Since I was going to punk shows and got my girlfriend, I never subscribed to the theory that sex was something that needed to be swept under the rug.

So were you a kid like me when it came to figuring out the old straight edge thing I understood the "don't drink and don't smoke" parts but the "no sex" I didn't get!

For some reason I always thought the "don't fuck" thing was a DC thing! Yeah, I understand the idea of abstinence, but like anything taken to extremes, like hardline veganism, it comes off as very "I'm SO..." something. The DC kids gave the impression of "we're so pure, we don't drink, we don't smoke, we don't even have sex!" I don't



even know if they meant promiscuous sex or abstinence. The way it came across in the song was complete abstinence.

But when you're in 7th grade, the girls...

Yeah! Safe sex is not harmful between two people who consent to it. If the other person wants to have sex, why should it be something you abstain from? It's a natural act.

So you're straight edge?

Yeah.

How did that come about?

It's kind of weird. When I was going to junior high school, I started out like a lot of kids our age. I was a metalhead. I was into early death metal.

You mean like Maiden and Celtic Frost.

Yeah, Iron Maiden, Celtic Frost, then I got into Venom. I started out into that kind of music. I had a cousin that got me into punk. I was so into punk that I never cared about drinking or smoking but I never had a concept of straight edge. I was a kid who just happened to not be into any of that shit like getting stoned and fucked up. I was with my cousin at shows, and he didn't drink or do drugs, and he was in charge of me at those shows because I was really young. Straight

edge, for me, didn't come around for me as a label until '87. Then in '89 I sold it out.

What does that mean?

I just stopped being straight edge.

Oh, I thought you signed a deal with some major label or something.

No. I was in Europe when I smoked hash one night. On a Sick Of It All tour, actually. It was bad because I had X's on my hands and everything. Those guys gave me a lot of shit about it. I went on this downward spiral of drinking and trying all these drugs until I got to the point one day when I said "this isn't for me, I don't like it." It was another Sick Of It All European tour and I was talking to Choke from Slapshot. We were talking about how I sold out straight edge in a conversation, and I don't even remember exactly when it was, but it struck a chord with me and I said "fuck this, I don't like to put this shit in my body. I don't like the way I was when I was drunk or when I smoked pot." So I went back to straight edge.

So you're the guy all the old Revelation bands used to sing about! "You're losing it, you broke the friendship!" [laughter]

Exactly. All those old Revelation 7's were

about me. "You said it was true, you turned your back on me, fuck you!" Of course, they all sold out anyway. It was a learning experience for me. There isn't a good or bad straight edge person, but I'm straight edge. I tried it, I liked it, I hated it and I'm a straight edge kid now.

Is there an aspect of straight edge that gives you the feeling of, I don't want to say superiority, but a state of "betterness." As if you're better than people who say "oh, man, I was drinking until 3 last night and I didn't wake up until 1 in the afternoon!"

Yeah. The problem is that it gets an elitist viewpoint where there's kids out there who think they're better. Prime example, we played last night with 9 Lives at a college and there was no one there. The kids that came in were loud drunk, typical college kids, just what you think of when you think of frat guys. They were yelling "fuck yeah, fuck you!" These kids just get drunk and turn into assholes. I may not be better than them, but I may be better off than them. I'm sober and in my right

mind and not drunk and making an asshole out of myself. The problems with thinking you're better than others is this: A) I have a lot of friends that aren't straight edge and I would never think I'm better than them and B) when you take that "better than you" attitude you are forming an elitist clique which is one of the problems in hardcore today anyway.

Where'd you grow up?

In Jersey. My whole life. Then I moved to New York about 8 years ago.

How old are you?

27. I split my time in hardcore between Jersey and New York. I grew up going to City Gardens in Trenton, NJ and then came to New York and started roadieing for Sick Of It All.

Considering you've been into punk and hardcore for let's say, 12 years, what part of the mainstream appeals to you the most? For example, if people gave this up, they could play basketball or be a porn star or whatever. Whether it's good or bad. Do you ever wish you were doing stocks and bonds?

Well, I don't know about one thing, but every once in a while, I think it'd be kind of nice to be the guy with financial security. I work for Blackout, a record label. Anybody who works for a record label knows it's vague because there's a million things to do. I've looked at people and thought it'd be nice to just be the guy who goes in to work at 9, has his whole day planned for him, gets his paycheck, goes home to his nice house. No curveballs thrown at him. Considering how I've chosen this lifestyle, I've given up a lot. And most of it has to do with financial security. You take a financial burden if you want to be involved in hardcore, especially if you want to be in a band. We all make hourly wages, so cutting a half day out of work to play a gig is money at the end of the week you're not going to get. Sometimes it'd be nice to have a car, have a house, and when Christmas time rolls around don't have to worry if I can afford a present for someone. As opposed to me now who sees a record for \$7.99 but can't buy it because that's lunch money, you know?

But you know that some guy says "shit, if I could just drive around and play with my friends..."

Yeah. That's the thing that brings you back. There's a reason why we're in the situation we're in. If we didn't want to be here, we'd break out of it. If I really wanted that I imagine I could go after it, I could leave this all behind. There is a freedom in being a roadie or being in a band that people like that guy will never know. I've been all over Europe, to Japan, I've been driven back and forth across the United States. I've met millions of people and have been to millions of places. I've had the most amazing times with my friends. And

that's all something people like that guy will never experience because they gave it up to go for the job and success.

You're willingly do this to sacrifice financial security?

Oh sure.

Well, fuck, you're 27, right?

Yeah...

Don't thoughts about marriage or kids come into play?

Marriage comes into play but... I'm lucky because my girlfriend is in the hardcore scene, too. It's not like I'm involved with someone outside the scene who doesn't understand. Suppose I went out with some girl from some place who had a steady job. They'd ask her "oh, where's your boyfriend tonight?" "Oh, he's somewhere on Long Island playing at a hardcore show and he'll be gone all weekend."

"How are his IRA's going?" [laughter]

Exactly. I get a little worried sometimes but

**"I've looked at people
and thought it'd be
nice to just be the guy
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9, has his whole day
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what I'm doing now feels so right. I'm so happy to be a part of it. I have the same feeling as when I first got into it. So the foreboding I have in the back of my head like "oh my god, I'm gonna be 30 then 35

and not be settled in my life!" I'm set in ways that I'll just cross that bridge when I come to it. I think I'm smart enough and resourceful enough that if I needed to bust into whatever I needed to do, I could.



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**his paycheck, goes
 home to his nice
 house. No curveballs
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 Considering how I've
 chosen this lifestyle,
 I've given up a lot."**

Which brings me to my next question. I've never understood why the punk or hardcore community can't exist successfully. Such as making the rule that all 7" be \$3 even though the thing costs me \$2.80 to make. That means I'm making slave wages. Do you think it's possible for people here to make a decent living?

Oh yeah.

But very few people do.

The one thing I never understood was the anti-success ethic. If you start making money, you're a sellout. If you come from a background with money, you're a little spoiled rich kid and you have no reason to be there. These are stupid things we place on the hardcore scene. "Oh, to be really down, you have to be poor! To be really down, you have to charge a certain amount for your records even though you're paying almost the same amount to make them." There's no reason why people who dedicate their lives to a scene or a movement or a band or anything should not be able to make a living at

it. I've never seen any other musical scene where people are this involved in it. I don't see people putting out zines and putting on shows for their music like we do. Yet no one likes to see people be successful in hardcore. "You need a guarantee?! You need a P.A.?!" It really bothers me that this is a scene where people say "you cannot be successful!" or "your earnings shall not reach a comfort label."

Now when you say "earnings", I automatically think of bands that have signed. Am I right to equate you connecting earnings with signing to major labels?

No... I've always looked at it this way. The same thing has been said a million times: if a band signs to a major label and does not change their music and does not change their style, but they get worldwide distribution and gets the chance to play their music 24/7, what is wrong with that equation that makes it something you should not strive for? People call Epitaph a major label now. Why? Because they're successful and can take care of their bands? All the great bands on a little label that never got beyond their small scene got frustrated from being on a small label and couldn't tour so they broke up.

I understand what you are saying about major labels. But what I'm really asking is do you think it's possible for bands to live off their band monetarily to the point where they can actually go home to live instead of live on floors, and to do it without involving majors? Why can't the bigger bands consolidate and do their own label and avoid majors?

In theory it works, but as you and I know, the hardcore scene is very disjointed in places. It would be too hard to get the bigger bands to consolidate in a unified front. When it comes down to it, a lot of people look out for themselves. A lot of bands sign and are not concerned with what goes on. It's rare that you get a band like Sick Of It All who cares about what goes on on the smaller levels. I've thought about it before, a worldwide hardcore distribution service so the records get everywhere.

Who is more to blame: bands, labels or kids? Not that there is fault being placed. I can't remember all the band people I've talked to who were pissed at the small label guy because he kept fucking up. Often times, it ends up being one main guy who tries to run the whole show and more often than not, he will fuck up somehow.

The point that indie labels fuck up- it's a reality. One person cannot take care of a band, it's almost impossible. Usually a band is 4 individuals with 4 different needs and 4 different ideas coming out of their heads. If a guy has 5 or 6 bands on his label all active and touring and all wanting something done,

"When Evander Holyfield won the fight, afterwards he said 'it's all about god, it's all about god.' No! It's all about you kicking the living

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I understand what purpose it has in people's lives. It's like a security blanket in their lives. "I have someone looking over me, someone watching me." The bullshit aspect of religion is when it's used as a crutch. An excuse to be ignorant, to have oppressive viewpoints. People can have their religious beliefs because that's what's part of being alive- you should have your own beliefs. It's a personal choice. Like with basketball, that guy who hit the shot says "the Lord made that winning shot." I see it as "no, you have the skills and the ability, you made that shot." No miraculous being is going to decide if a 3-point shot goes in or not. When Evander Holyfield won the fight, afterwards he said "it's all about god, it's all about god." No! It's all about you kicking the living shit out of Mike Tyson because you out-boxed him, you were a better boxer.

I don't even want to go down the religious road.

It gets a little murky sometimes.

Yeah, it gets murky, and then you start stepping on toes you really don't want to step on.

It's a touchy subject. If you go at it the wrong way, people will jump down your

throat about it. Like I said, it should be a personal choice but it seems like a lot of religious people want to push their viewpoints on others.

Is it just a topic, like SxE and veganism, that is just overplayed in the HC scene, whether you are for or against it?

Well, everyone's got an opinion, so it's a question that you can always ask and get a response. It's an easy thing to ask. It may be an overasked question, but it's a good one to get a response from. If the interview is going bad, you can ask "God?" and have an OK conversation.

But you should ask "God sucks, right?" [laughter] Interviews done in an attack form I like. Of course, you come off as an asshole, but so what.

I like the debate aspect of it. I worked with Steve Reddy [runs EVR, is a Krishna]. I loved it, it was great. I talked to him about Krishna all the time and we debated it. Steve's a guy who has his beliefs but is com-

pletely open-minded about it. It's cool. He would tell me things when I asked; "Tell me about the Cro-Mags record cover." "Tell me why you all set up in the park." People like him, when you get in a religious discussion, make it fun. Two people can go head to head and no one has to say "you're an asshole!" at the end. Maybe with Steve and I it wasn't a debate, but it was a good discussion. I loved it.

What questions interest you in a interview. I don't even know if you even read zines anymore because it seems as if when people get to a certain age, they know nothing new will come from most fanzines. What are some things you might be interested in reading?

I still pick up zines. All zines. I like to see what some bands have to say.

OK, but there's so many bands you either never heard of or don't pay attention to who gets interviewed. And if they try to be all funny, you put the zine down because it's a bad in-joke. And if they talk about the conventional shit, and I've already set you up for the kill by asking you these questions, then you don't care because it's all been said before.

Off the top of my head, I don't know good questions. As long as they're not the typical "so, tell me about your band!" "You've been together for how long?" "You put out a record on what label?" "Are you SxE?" Especially a band you don't know, you want to learn what they're thinking. You don't want a bio on any band. I like confrontational zines, too. It makes it interesting.

That's rare.

Completely.

[at this point, Ensign had to go on stage. We pick up the interview after the show is over, and also after I got some dirt on Tim from some trusted sources at the show. If Tim likes confrontational zines, I figured I could at least try to oblige.]

You ever heard the name Toughy?

Tough...? Oh, fuck you! Who were you talking to? Arman?

Have you ever heard the name Toughy?

No, I don't know what you're talking about.

You deny all recollection of that name?

I deny all knowledge of that.

Knowledge of what?

Who told you that? Who told ya'?

[Patrick laughs] Damn, you're getting defensive. I don't even know what the fuck that name means!

Who brought it up, though?

I can't tell you that.

It's a nickname they gave me.

What for? What does Toughy mean?

They're making fun of me because sometimes I think I'm tough.

OK. Whatever. Maybe this will be better. You were a Sick Of It All roadie for a

that one guy can't handle it all and something is gonna lack. So the bands get pissed off and feel they're not being treated right by the label. They look for something else, maybe the majors. Then the majors are a whole other monster because they're cold and don't give a fuck. They care about the sales. It's hard to place the blame on the band because they just want more. They want better treatment. And you can't blame the indie label because he's trying his best and only has one or two people. There's no place for blame. When you're at the level of expecting 500 kids per show you're at a much different level than us [Ensign] who can expect maybe 30 people at a show. But, bands think majors can help them the most to reach expectations, but I have seen majors just crush artists like that [snaps fingers].

You're on a smaller label and one all the way out in California [Indecision Records]. Obviously you want your band to do well, so is there anything you do special to help your band or the label? I know you've worked at labels before and worked with bands, too.

Not really. I think Ensign is a good hardcore band. I just go on the merit of that. We just play music that I hope kids can get into. Not that there's really anything special about us, but I take the band very seriously and everyone else in the band does, too. We strive to be the best. There's a thousand mediocre bands out there and it's really easy to be one of those. I think we put in that extra effort to be above that. We don't settle for being an "OK" band.

You put the weight on your shoulders?

Completely.

So you don't tell Indecision about your record-selling ideas such as certain states needing to receive more records or what have you?

I have a really good relationship with Dave who does our label. I actually take some of the responsibility of the record label from Dave. On tour, I go into stores and say "Hi, I'm Tim, I'm with Indecision, here's some records and here's the number to call to get more." I don't mind going out and doing the legwork for the band. I tell him if a zine needs a CD or a radio station needs a CD. It doesn't bother me. I realize little labels need help and I'm more than willing to go do things on our own.

So you do get involved in overseeing the band's operations with the label.

Yeah. Like I said, I have a really good relationship with Dave and we talk once or twice a week. We're on the same level. We've never had a problem, yet. He's done what we've asked and we always do what he asks.

Switching gears a bit here, actually downshifting mightily, what did you think about your bandmate's views on god?

Oh I didn't even know what he was talking about. He went on for a half an hour and after the interview I was like "did that make sense to you?" But, I don't know. Like he said, god is a personal thing. It is something you have to make a decision on. Not to get into the same conversation in detail that he did before, but I don't really believe

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in god. I don't think I ever really have. Questions exist but I'm at the point where there could be something, there might not be and I don't think there is. I'm more concerned with the here and now than with my eternal salvation. A lot of people may look down on me for that but I have enough going on right here that the presence doesn't hang over me. God hangs over a lot of people all the time. It's just not a part of my life, I don't give much thought to it.

Do you think it's all bullshit?

Well...

Again mentioning basketball, I never like how when a guy scores 30 points and then in the interview after the game he says "well, it was all the Lord, God did it." It's like "shut the fuck up!"

**shit out of Mike
Tyson because you
out-boxed him, you
were a better
boxer."**

**I look back and say
"Jesus, why didn't
somebody beat
the living shit out
of me!?"**



**Probably
because you and
your friends
would have beat
the shit out
of them.
Pretty much, yeah.**

while and so was Jerry.

Yes.

I've been at shows and I've seen him start fights, land on kids' heads and laugh. I honestly seem to remember you involved some, too. Stuff like that. What's your true history in terms of you picking fights?

Aw, jees.

Wait. Do you have a history of getting into confrontations?

Yes. I have been known to... uh...

Have you been known to start any of these confrontations?

Sure. Uh... I could go one of two ways: I could be the guy who denies his past or the one who wholeheartedly accepts what he has

done. To tell you the truth, for a good solid 3 years I was one of those kids who was kind of responsible for wrecking the scene. As much as I'd like to say I wasn't, the truth is that I was a total tough guy dick. I would go to City Gardens in Trenton and just beat the shit out of people. Anybody. Innocent kids. Kids with long hair, metal kids. Foolishness. I got caught up in this gangster fantasy. Me, Jerry, my friend Micky, we'd go and just start fights with everybody. It's horrible! I look back and say "Jesus, why didn't somebody beat the living shit out of me!?"

Probably because you and your friends would have beat the shit out of them.

Pretty much, yeah. Sometimes you just get

caught up in this thing until you're knee deep in it. As soon as you realize you're in it, you step back and say "Jesus Christ, I'm a fucking dick!" Slowly you pull yourself away from it. When I look back on it... oh, it just makes me sick.

So there must be some kids who saw you at shows when, as you said, you were being an asshole. Now they may have gotten your 7" where you said... well, I've forgotten your lyrics but most of them have to do with positive personal lines. Let's say you say from the stage: "this is a good scene, keep it unified, blah, blah, blah." Some kid is going to look at you and say "I remember that fucking guy! He used to beat the shit out of kids!"

To tell you the truth, when I first joined Ensign they were from New Brunswick, NJ which has a close-knit HC scene. All those kids know me from City Gardens and being a dick. They were all like "what the fuck do you have that dick kid singing for your band for!? That kid's an asshole!" I've tried to show people that I've changed, things have changed, and I'm not that way anymore. About our 5th or 6th show, I said "we've got a great scene, keep the tough guys out..." After the show, some kid comes up to me and says "So, keep the tough guys out, huh?" I said "yeah, they wrecked the scene!" And he goes "you punched me in the face at City Gardens two years ago." I asked him why and he said "For no reason." I'm sorry, what can I say? There's nothing I can do. What am I gonna do, have him punch me in the face? I said I'm really sorry, I was an asshole. That's why Ensign is important to me: it's kind of like a way for me to give back what I took away from the scene.

But I haven't ever heard you say anything like "don't kickbox" at any of the shows I saw.

No, I do, all the time. No! You were at Willow St., when I said "this is for all the toughguys who like to beat up on the little guys because you didn't get enough of each other at gym class."

Oh, yeah, yeah, yeah. Well, I don't consider that a verbal thrashing.

Two nights of our tour with Good Riddance, I had to come off the stage to break up fights and yell at the kids. They kept fighting, so we stopped playing. We weren't a headliner or anything, but we just said "fuck it." Our music was inspiring these kids to be violent, and that's not what our music is about. We gotta stop that. They yelled back and I said "we're not playing." I don't want people to get that from our music.

I didn't know I was interviewing a guy

many people may perceive as an asshole. Right?

I don't know so much anymore. A lot of kids from that era of HC aren't around anymore. A lot of the kids today I know admire the tough guys.

And!?

No, I'm saying they probably like me because I was a dick. I'm just saying there's all these facets of kids that might remember me but no one really says anything about it.

Kids never say anything to you?

No, it's never brought up to me. Just that once, that one kid. I know some kids in NJ don't like me, but what can I do other than what I'm doing now?

Did you or do you have any connection to the DMS crew? And if did or do, is it even worth talking about? I personally don't know anything about DMS.

I'm friends with all those guys, like Ezac and Freddie Madball. Maybe there was a time when I considered myself DMS, but that was more just being in New York. The Sick Of It All guys knew those guys, so we all just kind of hung out. It's not something I want to get into because some of those guys are really good friends of mine. It's weird. A lot of people think they're assholes, and understand that some of the stuff they do may not be so cool but I have respect for some of them even if that sounds kind of fucked up. They're friends of mine who have always been there for me.

I'm not interested in what they do, I'm just trying to find out more about you and your past.

It's a weird subject for me. I always falter on questions about it. For better or for worse, when people are your friends, you stick by them. I think nowadays people make DMS out to be more horrible than it really is. Maybe they were horrible, but I think that time has past.

Let's see [Patrick consults dirt notes]. Were you ever in H2O?

I was kind of like their first bass player when they became a serious type band when they weren't just the band that came on after Sick Of It All played. I would say I was in H2O for about a month when they were just getting started. I went on tour and Toby and the rest of the band stayed behind. Toby probably knew I wouldn't stop touring with Sick Of It All even though I said I would, so they just found another bass player.

Oh, so they kicked you out.

Yeah, I got kicked out. They tossed me.

Now, I've seen you guys here and there, and I notice that you're one of the more outspoken guys about selling out, etc.. But NYC

and Manhattan are small and you know a lot of people who have probably done exactly that. And even with old friends being around you all the time, does it prevent you from something certain things because you know word will get out?

Part of the problem with opening your mouth and starting petty little wars... We're all friends in some aspect. I usually speak my mind and it usually gets me in trouble. If I've got something on my mind, I'll say it. Now, there's been times when I've been very direct, like on stage when I mention people's names. My band came down on me for that. They told me not to bring my personal beef up on the stage. Fine, I understand that, there's 4 people I'm representing and I just happen to be the one with the mic. But, yeah, all those people are around, but I think in NYC people have the tendency to speak their mind. No one really gives a fuck. If something is really bothering someone I think they're going to say it. On the other side of that coin is all the shit talking that goes on, but universally, that's a HC thing. You go to any scene, any state, any place in HC, there's going to be kids shit-talking. I've been all over the United States, and inevitably, some person will walk up and say "Hi," and then walk away and tell people "I hate that guy, he's an asshole!" Every city, every state.

You said everyone in New York... well, that's an overgeneralization. You said how there's groups of people in NYC who are all friends. Do you think that's an overextension of the word "friend"?

Actually, to tell you the truth, when you say "group of fiends," it's generally pretty true. The H2O guys, the Sick Of It All guys, us in Ensign, Anthony and Killing Time, Jimmy... yeah, I'd use the word "friend." When we see each other, it's not just "hey" that's it-- we hang out for a while. I think it's a genuine thing. We've been friends for years, it's not just like we all know each other for one year.

How many friendships do you have outside of the HC scene?

[pause] Besides my family, none.

I was gonna ask what you think you're missing, but do you ever think about what'd it be like to hang with people who never heard of Sick Of It All or think it's absurd to put on your own shows or to put out records.?

I really don't know. I haven't had outside friends. I did when I was in college...

Where'd you go to school?

F.I.T.. So, it'd be weird because they'd be into their thing and I was into mine. "I went to a show this weekend!" "Oh, you mean a

concert? Where'd you sit?" "No, it's a show. I ran across the stage and jumped off, and danced." At this point in my life, it's weird. I work at a HC record label so I won't have friends from work that aren't HC. I guess I'm so consumed by what goes on here. Which may be a bad thing.

Well, that's about all the questions I've got. You got anything?

Uh, I thought you were going to really try to nail me here. You scared me when you said you might ask controversial questions.

Well, it's all hype. I could ask you things like who you were talking about when you said sellouts should stay away from HC on stage. I could ask you that.

You could. Um, I guess... Alright, I'll talk about that one new song where I said "this goes out to everyone who sold out the HC scene." It's geared not towards who sold out the scene but who's coming back into the scene. You know?

Well, you did mention Bold! I saw some flyer for them in CT and it's about 10 years late.

Matt from Bold- whatever. Supposedly they want to kick my ass because I said it. So what? I'll stand by it. Bands that had no reason and no want to stay in the HC scene when it got bad. Why all of a sudden is Breakdown back playing? You know! I don't understand it. It bothers me. Bands like Sick Of It All, Burn and Quicksand would play and no other bands existed because of the violence and 5 people showing up. You'd see these people who left the scene and they'd say "you still are into HC? That's funny!" All of a sudden, Matt from Bold is back. Endure. Endure what? You left, you were gone! Breakdown was gone! Even Outburst.

What about Cause For Alarm? Civ? [silence from Tim] I don't want to put you on the spot because you obviously may consider some of these people friends, but they did the same thing, right?

Civ, the person, I know he always had his heart in it while doing tattoos and wanted to get a band together but just couldn't.

Are you trying to defend Civ the band or the person to me?

The person.

I don't mean on the personal level. I don't want to get into individuals, just bands.

Maybe I'm being too emotional, but it bothers me. I know there are kids who stick it out. I know there are kids whose hearts were always in it. I just can't accept the fact that you think you can leave and come back at anytime to be popular. It's a lifestyle, it's not a trend.

BOOGER

You may have read or seen about either of the following this summer: a Sports Illustrated issue featuring NYC playground basketball on the cover and a movie called Soul in the Hole. For all you faint at heart, this is not a piece on basketball, but on music, so bear with it.

Let me set the table for you on this one. In both the S.I. cover story and the documentary basketball film, the main feature was a kid named Booger Smith. Yes, "Booger," about as punk rock a name as you could dream up. Anyway, Booger is basically the best playground basketball player in NYC these days. The documentary Soul in the Hole followed him and his summer basketball team around as they played in different NYC tournaments. Booger & Co. fucking destroyed the opposition in grand fashion; 360 dunks, full-court press, unbelievable moves. A bunch of teens running people off the court with a bravado and tenacity few could match.

The Sports Illustrated article spoke of how the crowds lining the courts and staring through fences would clammer to see Booger in action. A buzz would circulate through the crowds and neighborhoods when word of Booger playing was heard. To watch him is to watch a whirlwind. He's a tiny fucking tornado, not some huge physical presence, but a super-quick guard with hands like lightning and moves even he doesn't know he has.

Thing is, Booger doesn't seem to give a shit. Here you have what many people consider to be the #1 player on NYC asphalt, and he doesn't care if he shows up for games, what national publication wants to interview him, or how many people pack the courts to see him play. Booger would rather chill out on the corner with some friends than talk to a report from the biggest sports publication in the world.

After you see Soul in the Hole, you wonder why Booger isn't in the NBA or dominating at some college. Obviously if he's dominating NYC he'd kick ass on some fools from just about any university around. But sometimes it's not that simple. For whatever reasons, Booger isn't down with the conventional basketball route. He'd rather showboat in a playground game than play for some strict coach. Imagine it-- you've got the talent to be a superstar and you just say "fuck it" because it doesn't feel comfortable to you. All the other players would kill to have Booger's speed, his vision, his incredible moves. They'd use it to get scholarships, maybe even play pro ball and get paid some big dollars. But not Booger.

Basketball is primarily an urban sport. It is played on concrete in small spaces. You can be all by yourself, but you can still play basketball. The crowds are tiny, if existent at all, and usually the only folks watching are the folks waiting to play after you lose. They got next game, and the sooner you lose, the sooner they can play. You might get some respect, but praise and appreciation is tough in coming.

And so I question all these punk rockers and hardcore kids who don't like basketball. Booger is more punk rock than all you put together.

Imagine being in a band that was the best in NYC. Crowds would flock to see you. A&R guys would offer you money. You could play in any borough, and people would crowd just to see you rip it up. But you and your band then tell the A&R guy to fuck off. You don't hang around after you play, fuck the crowd. Rolling Stone wants you for their cover and you hide from them. People want to hang with you to get street cred and you tell 'em to get lost. Yeah, right. Like who is going to do that? Punk and hardcore isn't as special as you think. It's the people that count.

Why would Booger keep playing? The love of the game? Maybe, but that's too simple. The court seems like the one place where he can let himself go and not have to deal with life's bullshit. It's a basic yet beautiful part of life. "Let me play the game for an hour, that's all I ask" is what Booger seems to say each time he steps on the court. Isn't this what you want out of a band, what you want out of punk and hardcore?

Throughout the history of punk and hardcore, there have not been many bands who can pull it off like Booger does. Black Flag pops to mind. Minor Threat for a little while. I was gonna say the Sex Pistols when they played the U.S., but they were more of a farce than anything else by then. I'm sure there are tons of bands who would embrace Booger's mentality but they just don't have the talent or popularity to justify their entrance into this equation. In other words, any bands who claim they would

stay DIY and tell the mainstream to fuck off could never get big in the first place, except for Fugazi.

It's hard not to think of Fugazi when I think of Booger. At least in terms of what I can figure out about them. I don't know Booger, Ian, Guy, Brendan or Joe personally. Obviously there is so much to these guys I can't see, but that's how it should be, whether it's intentional or not. Now, Booger is in no way as political or as methodical as Fugazi is, but the finished status is similar. Not to throw dirt on a live body, I do think that Fugazi has communicated it is not interested in playing the mainstream game. I'll leave it at that.

So this is where things become a bit circular. The whole "sellout" debate is a tired one but I'll leave my shoemark on the beaten path anyway.

What do bands play music for? Simple enough question, though we all have our ways of answering it.



PHOTO: GLENN MARICONDA

How about this one: what do players shoot hoops for? Fuck, why does Patrick West shoot hoops? For the popularity? Right, even my girlfriend doesn't like to watch. Half the time it's by myself, the other half is spent with strangers or haphazard acquaintances who have no role in my life besides the time spent on the court. How about for money? Well, there only 360 NBA players. Think about every motherfucker you see playing hoops. Every kid on any high school team. All the college players. All the guys on some playground. And only 360 in the whole world play in the NBA. So, fuck money, it's not an issue. Exercise? Yeah, playing hoops is good for your body, but anyone who has played an intense game knows that it goes far beyond working out. You don't engage in heated arguments over whose ball it is or try to run a good fast break for the exercise. Go fucking running or something.

The answer to why I, and others, play basketball: it's a fun sport. I can't explain it much more than that. It usually lets you have fun, exercise, interact with others, lets you be reflective, engage in competition, use your brain. And most importantly, it takes you away from whatever else is going on. It is an escape. Just like punk and hardcore. It is music that lets you address the mainstream bullshit by letting you hate it and want to change it. You can have fun with it, meet people, think of things. It is a bit of a salvation.

This past summer of '97, Booger was actually drafted by a CBA team (the CBA is sorta like the minor leagues of the NBA). I guess the owner of that team liked what he saw of Booger in the article and film to give him a shot at pro ball. Booger never showed up. Never called. No word from him. My guess is that he's chilling in Brooklyn somewhere with some friends, just getting by. I bet people bug him to play on their winter league teams around the city, and he might even show up once in a while. But at this point, with all the hype and expectations, Booger can only fail in people's eyes. Sure, he's great at ball, but so fucking what? Does he have a scholarship to show for it? Does he wear clothes from a sponsor? Does he have his own nice place and pay the rent? The answer to all the questions is "no." Kinda depresses the fuck out of you. Then you hear about how some band is shooting some video or hoping to get mentioned in AP. You read about the bouncers they use at shows. You hear them talk about "keeping it real for hardcore" or "staying punk." Right. Go fuck yourselves.

A band that's really hardcore or punk can do it on their own. Just play. That's all there is to it, just fucking play. Do you have the love to play? Oh sure, you love a good show when the crowd is big and people clap and shit. So what? I could get on stage and do dribbling drills for 10 minutes and get applause from your crowds. There are few bands who just love to play and never care about the scene and shit around them. And even fewer are any good. And even fewer than that are a real force.

All you sellouts- don't talk to me about the realities of the music business. Don't feed me your defensive lines like "Try to pay your rent playing DIY shows- you can't! Go back to the suburbs where mommy and daddy support you!" Yeah, you're paying your rent from playing music, here's your fucking badge and here's

some tape to put over my mouth next time I criticize you for it. I'm really sick of bands playing this game of "who had it harder before getting big." It's like hardcore welfare for people who don't need it. Am I supposed to be impressed that you've been fucked over by some bad indie labels and now want "respect" and "bigger distribution" with some wannabe corporate label? Please, it's your band, you control what happens you idiot. Selling a wool hat with your logo on it is about as lame as it gets. That's when you know a band is on the fast track towards selling out (if you haven't already).

For all the sellouts, and more importantly for the people who read this who know of them, you fucking make me sick. Is a band on a major label a sellout? Yes. What about bands that send out big glossies and brag about their "promo and marketing efforts"? Yes. You're like the Michael Jordans, Patrick Ewings, and Grant Hills of punk hardcore. Sure, you came up through the ranks like everyone else, but then you "made it." You follow the rules, you play the shows, you love the crowds. But you're fucking nothing to the game, to the music. You do nothing new. You still have the bouncers, still have the big prices on your CD's, still have expensive "merchandise" to spread your name around. You make no one think, they watch and dance. I'm surprised you don't have cheerleaders... oh wait, I forgot about your roadie crew and pals that

hang out on the side of the stage. I think you should get them pom-pom's. They're little leeches living out a fantasy. If I was a sellout band, I'd fire all my roadies to make more money for myself. I'd also make it a rule that no one stands on the side of the stage when we play and no one gets in on guestlist. If I'm going to run my band like a business, I'm not going to cut into my own wages. I mean, run it all with some efficiency, you know? It's no wonder labels keep ripping you off- you have no sense for business.

Then you have the Boogers. Think we don't see you, you fucking sellouts? Well, where we play we don't need god-damn special passes and laminates. No \$15 shirts, no paying for water at the show. No one tells me when to play, and when to stop the set. We go out and play for the love. No, every night isn't great, but we'll be back the next to rip it up. And if you think the only reason we're not where you are is because of lack of skill and talent, then you're just as fucking stupid as we sus-

pected. We can tear you a new asshole any night of the week, destroy you in front of all your adoring fans. Of course, they'll still love you, they're idiots, they're sheep. But you won't dare accept the challenge. You don't have what it takes to play for the love of the game. You're a fucking screw in the machine.

For some, getting "big" is an option. For others, the chance will never present itself. But if given the option, the vast majority of people will take it, basketball and music alike. That is the expected, the norm. But the true essence of the game is epitomized by those not in the limelight, away from the fans and the media attention. All you have to do is recognize this to appreciate what happens in a good game of streetball or in a punk club.





LEE GREENFELD OF SOUND VIEWS

ORIGINAL FANZINE INTERVIEW

THE GOOD, THE BAD & THE UGLY

*Three is better than one, especially
when Storey & Little Shawn are involved.*

*3 different people wrote questions
(though all were asked by Patrick in
person) for one man: Lee Greenfeld.
Sound Views is a free fanzine found
throughout the metropolis known as
New York City. Lee runs the show and
spends quite a bit of his life doing it.
Conducted on Nov. 3rd, 1997.*



Maybe it's just me, but I'm always interested in numbers with zines. In terms of how many you print, how much you get in for ad money, how you put it together, etc... First tell me about picking the subjects for Sound Views.

How do I pick the subjects?

Yeah. Or do you even do that? Or do writers for your zine just say "I like this band"?

It's a couple of different ways. Sometimes a writer will have a band they like. More often than not I come up with a band, and we only do New York bands. I've done bands I don't particularly like but I feel are important to the New York scene. I'll have my writers check out a tape or check 'em out live to see if they dig 'em. If no one likes it, no one covers them.

How much does it irk when you have to put in a band that you don't like?

Sound Views is more of a family than just me. All my writers have their own opinions. I mean I'll never put in a band that I hate or have something against them politically. So there's never been bands in there that I flat out hate, it just wouldn't happen.

How much stuff do you get in to review?

More stuff than is possible to even come close to reviewing.

What, 10 CD's a day?

Yes, even 25 CD's a day. Demos, 7" s, you've seen the apartment- it'd ridiculous. We get shit that is totally inappropriate, like modern R&B shit and Top 40 stuff. I go through the CD's as they come in, and listen to 'em before putting them in piles for reviewers I have in mind. Then I'll mail 'em out or have 'em come by to pick up stuff to review and also have 'em check out the general pile.

That has to lead in to the next topic: advertising.

For advertising, generally, I don't do as many ads as I should because the magazine would probably do better. I pretty much do everything. I only make oh-so many calls in general. Whenever an issue is done it goes out with a little press kit that tells when the next deadline is. We have a lot of people that advertise pretty regularly so I'll give a notice letting 'em know when the next one is coming out. I don't aggressively go after advertisers. I'd love to get an ad person in because it's a real headache. **Most fanzines are around 500-1,000 in average circulation. Then there's the zines like MRR, Punk Planet and HearttaCk that do a lot of copies but keep ads real cheap. Their ads are about 10% of your's.**

A tenth?

Aren't their ads about \$30 where your's would be \$300?

For what? Our half page is \$135.

Oh. I thought your ad rates were higher than that.

No. Quarter page is \$85. So our ad rates are a little more than PunkPlanet but we print more than them. We print 15,000 copies of every issue, and it's free all over New York. If you compare us to MRR, our rates could look high.

But if you compare us to hundreds of magazines out there, our rates are incredibly cheap. For a quarter page ad in the Village Voice, and I'm not comparing us with them, but the most indie, cheap ad you can get that size is like \$800 or \$900. And that's super discount.

How many times have you been fucked over for ads?

I'm kind of... [pause]. We have a policy that the money has to come with the ad. There's certain labels like major labels who can't pay with the ad, they pay 30 days after the ad runs because of the way their accounting works. But I've never been fucked by majors once. I've been fucked by indies, but only like 4 times when I've never seen any cash in 7 years. I usually don't get my money whenever I give someone slack like "oh, give it to me 2 weeks later." Everytime I'm a nice gut I get screwed. I have to threaten them. Not with violence, but just "you gotta fucking pay me!" It's disappointing because they're always indie labels, and we've always worked hard in helping them and their bands in New York. I gave them a break and they fucked me over.

Like who?

I won't say.

But they fucked you over!

The only label I'll say in print... Well, first let me say that a lot of people question whether magazines of our size let advertising affect our review policy. I don't give a shit who advertises. If I don't like a record, I don't give it a good review, like Fat is really cool about that, they understand that. Futurist/Mechanic had a full page ad reserved, and we gave one of their records a bad review then they pulled their advertising. We had a big thing with them. That's happened a couple of times. We continually get calls asking that they'll only place an ad if we review the record. I always say "no, we'll try to review the record but I'm not going to guarantee you."

I was gonna say, I've been asked that a few times and I just start laughing because obviously if anyone has seen my zine would never ask that of me. Hell, labels should expect bad reviews.

To me, I feel that I'm pretty ethical with Sound Views and that's one of the things I feel strongly about. When people read Sound Views, they might use the reviews as a guide to buy records. They are reading a review and trusting a reviewer.

There are other publications out there I've noticed in the last 5 years, who may have started out as fanzines but usually more like little magazines, and they've gotten a lot of exposure lately from places like Newsweek and the Internet about how cool fanzines are. You must have seen some of this exposure go on, how does that make you feel when Sound Views is not mentioned in that group?

It's funny. It's so fucking easy to cash in on a trend. Tomorrow I could come out with a magazine with thousands of dollars in ads and get

tons of exposure. You throw John Spencer Blues Explosion on the cover, you have a feature on this and that indie band.. I'm fine with not getting exposure but in another way it irks me because I feel like I'm doing a service to New York. It's such a cultural center, there are so many great bands and musicians, and I've dedicated myself to covering it all. And we've been ignored for that. It annoys me but I don't want Calvin Klein ads, I don't want cigarette ads. I think readers give us respect and that's what counts.

When projects, and this applies to bands, labels and fanzines, start to get bigger in the punk/HC/underground world they start spreading out. Labels start trying to do fanzines, bands want to do all-inclusive tours. In other words, they start going beyond what they should be doing. I know you have Do a Runner fanzine and you put out maybe 1 release of a band every 4 months or so. Do you see yourself getting bigger?

I'm happy with what I'm doing. I already overextend myself enough. Sound Views is my baby. I don't consider it a fanzine or a magazine, I don't know what to call it. Do A Runner is just a fanzine, an outlet and a release. I couldn't imagine taking on more than I do now. I already work tons of hours for no money. I've booked shows, too. I'd like the record label to grow a little more but not to replace Sound Views.

Do you like to run those profile-type things in bands in your fanzine?

Well, I think that's the difference between Sound Views and a fanzine. A lot of my writers like to write. And the bands they write about will give them quotes and they'll add prose. There are certain writers who always do Q&A's. **But you see sometimes in fanzines these profile things. Maybe it's because of Norm and Anti Matter. It's as if some fanzine person sees a piece in Spin and thinks it's cool to say "hey, we didn't do a full interview, but here's this thing on this band but we won't give you the full deal."**

I don't know. If you're calling it a filler piece then I think it's bullshit. But we've done non-Q&A things on bands a lot.

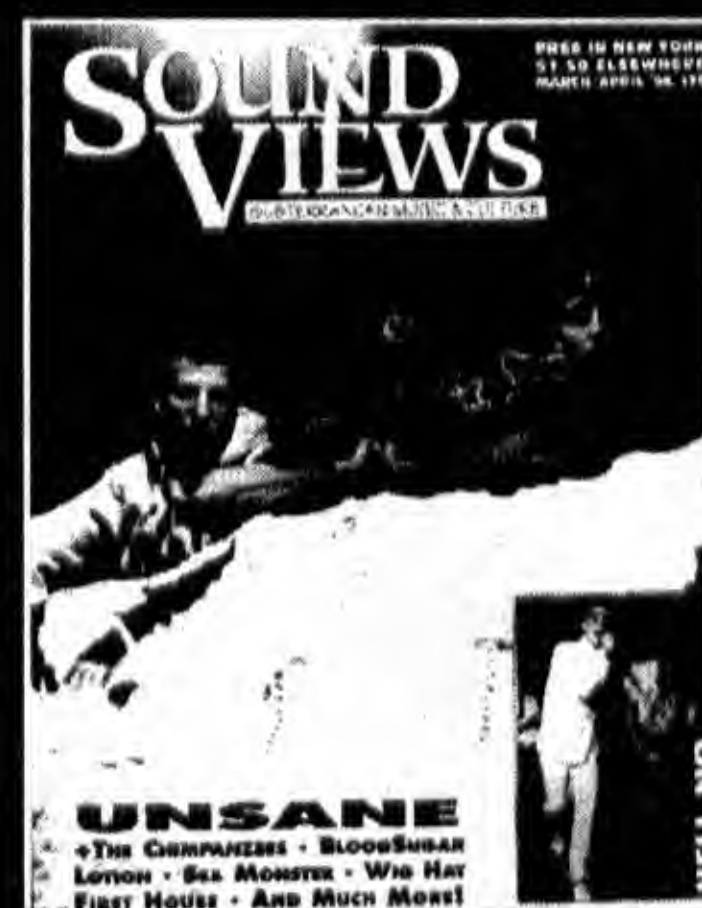
My problem with them in fanzines is that it's overly positive, almost gushy.

No, I don't like that. And usually those things are so poorly written. If you can't write- don't write. If you just sit there and pucker up, it's not too interesting. Still it depends. "Fanzine": it's by fans, you know? I didn't like Anti-Matter much.

Oooh! Is this where I stop puckering up? I know you grew up and still live in Brooklyn. But how do we differentiate your affection for the Borough of Kings from, say, Biohazard's? [laughs] I don't want to talk about Biohazard.

Well, OK, I saw some movie with Steven Segal about Brooklyn.

I saw that movie the other day! It's the most insulting thing to Brooklyn. "Out To Kill" is



totally phony, totally insulting, total bullshit Brooklyn accent. That fake machismo crap.

But that's all people know outside of New York when they think of Brooklyn. When you think Brooklyn you think tough guys, you think guidos.

I have "Made in Brooklyn" tattooed on my body. I'm proud of being from Brooklyn. There are so many cultures in Brooklyn. From movies you get the impression it's all Italian. Meanwhile, you've got a million communities. It's culturally rich. Yeah, you've got those stereotypes, which I love, too. I really don't understand your question.

Well, look. I know you love Brooklyn. But I'm trying to set it up for readers who think "oh, god, this guy loves Brooklyn, he's some cheesy tough guy." I bet people don't know Brooklyn is the 6th largest city in America.

Well I can tell you reasons why I love Brooklyn. The amount of writers, authors that have come out of Brooklyn. Norman Mailer lives 3 blocks from my house. I see that guy all the time. You can make assumptions about everything and everywhere. I'm not out to dispell the myths of Brooklyn. There's charms to that, too. When I grew up I fell into those stereotypes for sure. I don't want people to think I have to carry a gun to the subway like in that Biohazard song.

Just a knife?

Just my spiked rings. [laughter] But you've been to my neighborhood.

It's posh!

Stylin'!

Considering how you always have these dark circles under your eyes, are you going for the old Mike Ness look or are you always tired?

Do I really look tired? Well I'm secretly a goth. No, it's the Eastern European in me plus a lack of sleep.

You and sleep just don't agree, do you?

I try and sleep every night but I'm just exhausted. I think it's just Eastern European. Are you getting racial on me now? Trying to insult my heritage?

I was trying to get into the whole sleep thing but if it helps to mention your ethnicity, go right ahead.

I think 7 Seconds started sucking when he took it off.

You mean when he took off the old football paint?

Yeah, then they went U2.

Do you even read fanzines anymore?

Oh yeah. I get so many in, but I read 'em all the time. I don't read the pop-punk ones. There are so many of those and I have no interest in that music or those bands. Those go right in the trash. That and so-called ska punk. A lot of them are kiss-up pieces just to get free records. I read your fanzine cover to cover as soon as I get it. I still read MRR every month even though it pisses me off. I still read Flipside, Hardware. I think the state of fanzines has sorta gone in the toilet because of computers. Anybody can make a fanzine. Sorta like how 7"'s have gone in the toilet because anyone can make a 7".

I think the good ones have actually gotten better but because there are so many more the bottom ones have pulled the whole thing down.

Exactly. MRR, while it can infuriate me, I still think it's a great zine and necessary. And all the top ones, in which you just out yourself I guess [laughs]. The top ones are just so great but so many other 20 page newsprint ones with NOFX, Hagfish, Voodoo glow Skulls. The same bands, same interviews. I get more of a kick from some hardline straightedge fanzine. I'm not straightedge and I'm far from hardline.

That's because you get a laugh out of it.

Sure, especially that hardline crap.

You mentioned all these new fanzines, like 20 page ones on newsprint. Now when I go to See Hear, I pick up like 5 free zines that all look the same. Do you think that hurts Sound Views? It is in fact one of 5 free zines that sits there.

No, it does not hurt Sound Views. So many of them come and go.

Do you fear being lumped in with them? Oh yeah. But I don't see how you can lump me in with that. How could you besides we're on newsprint and we're free.

What really depresses you about punk or hardcore? One thing.

Besides the obvious conformity, I'd say one thing is people not really knowing roots. When I got into underground music it forced me to explore other things. When I heard a band I liked, I wanted to find out that band's influences and dive into it. Then there's these kids who hear, I don't know, some pop punk band but never heard the Descendents. Or they heard Rancid but never heard a Clash record. And they don't care to. That's kind of depressing. What's called "punk" these days I wouldn't call punk at all. I know these real punk rockers, total spikes and studs and been dressing that way for 15 years in New York, and those people don't even want to walk down the street because people think they're like all these 15 year old kids who wear the style for 5 minutes. It becomes a commodity. When you see "Ska Day" on MTV it becomes really pathetic.

Why aren't there more real, straight up HC bands in New York? It seems like Long Island took over a few years ago.

For the last couple years, we've been stuck with the metal chugga-chugga mosh bands. I'd say to my friends "I'd love to see another Youth Of Today or DRI or MDC." And now there's all these '88 style HC bands popping up. At first it was a breath of fresh air, but now that's the new fucking cliché. There's a million of 'em. I think it's a lack of creativity. A lot of people get into it for the wrong reasons. We've got good bands, though. It always comes in circles. 1982-83, then 1988.

Maybe I'm wondering why the few good bands don't get the recognition or respect they deserve.

Yeah. I've always loved NYHC but there's always these lame attachments that come with it. It got easy for a while. NYHC got hurt by its popularity. The same friends were in bands, the same crowd, the same places. It got kinda pathetic when bands from NYHC would play here and draw 40 people and then go to Germany with "NYHC" all over the place and they'd draw 400 people. Pathetic.

Which NYC do you like better: the old one where kids would get in fights and cut each other with box cutters, and the Lower East



“But no one is gonna wanna have sex with a psycho. Uh...that is a bunch of bullshit. I know many psychos who get laid quite a lot.”

Side scared people or the one now which is Mayor Giuliani safe?

The Lower East Side and East Village has been destroyed by yuppization and Giuliani for sure. I don't want to come off stupid, but yeah, you miss some of that fear aspect you had at some of the old NYHC shows. I definitely miss that. But I don't want back the mindless violence at shows. While at the very end there was a lot of that, not all NYHC was about that. The whole scene wasn't always like that. If NYHC gets huge again, the violence will just come right back. Because it's New York.

Why?

New York is violent city. And the more popular it gets, the more people come to shows, it'll happen. The music is aggressive in the first place, and you'll get people coming down for the wrong reasons. It'll happen all over again. “Yo, we can go to this show, and, yo, everyone slams around real hard and you can hit people!”

You think it's more outsiders than insiders who cause the problems?

No, the bands are just as responsible. Back then the bands would say in interviews “oh, it sucks all these people being beat up at our shows, it sucks.” They were friends with all the people doing that shit. ABC No Rio was a great little scene that avoided all that crap.

Are there other things you want people to know about Sound Views? Are there misconceptions you'd like to address?

Yeah. Sound Views covers all kinds of music. And so people who just like HC dis the magazine “oh, how come you have this folk shit in there?” Then some people just assume it's a HC/punk magazine. There's misconceptions on both sides. Some people think I get rich off it, which I'm not. There's general shit talking, but once you get to this level, it's accepted. A lot of enemies over the years.

It's flattering to think that people believe your reviews matter that much.

I just think people are sensitive. They can't handle what they read in print. I don't think it will hurt their “career”, it just hurts to read something negative. I've gotten so many bad reviews for my magazine.



STOREY QUESTIONS

Do you live with your girlfriend?

Now? No.

Well, when you did... or have you ever?

Yeah, I used to live with, uh... a woman. [laughter]

That's nice. Who did the laundry?

I did my own laundry and she did her own laundry. There were occasions where she did mine, and probably far and few between when I did her's. Which probably isn't right. But that's not my current girlfriend.

How do you view pornography?

I like pornography.

Does it help your sex life?

It doesn't really relate to my sex life that much.

You never tried the old “watch this with me” trick?

Oh sure! I've watched pornos with girls I've been with.

But it doesn't make a difference?

Nah. Pornography is for my own self stimulation. [laughter]

Alright!

I don't want to come off as some porno hound.

Would you ever appear nude on male playing cards?

[laughs] No! Me? Appear nude?

Let's say I was putting together a fanzine writers nude playing cards set!

Who would buy it!? [laughs]

I'd think it'd be pretty damn funny. You wouldn't buy a set?

I'd have to give it some thought. I'm comfortable being nude but I don't know if I want that. I'm not Aaron from the Probe. A great fanzine by the way, one of the best out there.

Why do all those fucking shows start so late and never on time?

[laughs] These sound like things that come up between you and her.

Well, answer her question.

I hate that shows start really late. And I have no clue as to why.

Is HC/punk misogynistic?

No, but it can be exclusionary towards women which is unfortunate.

Well, how if it is geared for men and there are not many women is it not misogynistic?

Well, misogynistic implies hatred of women. Misogyny is a term thrown around way too easily. There is a difference between sexist and misogynist. Sexism is discriminating against someone because of their sex. Misogyny is hatred towards a woman.

What scares women from the scene?

All the big, sweaty ugly men. With no shirts on.

It's just not attractive in any form.

It's hard to say. I've given that some thought. I wonder... if the music appeals to women as much as it does to men. Maybe its a testosterone thing. I've met tons of women into HC, but the percentages are very small. And the machismo. Women don't like men trying to act macho. At least not many women.

What would you do if you were gonna go to work but then they called and said “you don't have to go to work” even though you're all set to go?

So what would I do with my day off? I'm my own boss so that wouldn't happen. But if I did have the day off with nothing to do I'd walk around New York. That's what I love to do.

Do you talk to people?

What do you mean?

Well when you walk around...

No, no. I just throw on my walkman and walk. It's odd because you can walk like 20 miles in New York and not feel tired because your eyes are so stimulated. But if you try to walk 20 miles in the woods it seems like forever.

Yeah, that is true, I have thought about that. Being outside of New York when I walk I'm like “god, this takes forever.” But you go can



The person I'm still friends with I'd say maybe 15 years.

That's a long time.

It's a Brooklyn thing, you know?

[laughter]

Just like in Connecticut!

[laughter]

Sure, when you rake up the garden with your friends!

Asshole.

go from the Village to 96th St. and it's not bad. But I never have a day off. There is not day off in the world of Sound Views.

How long have you been friends with your oldest friend?

Um...I guess 20 years.

Wow!

20 years, 18 years.

But is that person really a "friend?"

As in a close friend at this point in my life? No. The person I'm still friends with I'd say maybe 15 years.

That's a long time.

It's a Brooklyn thing, you know? [laughter]

Just like in Connecticut! [laughter]

Sure, when you rake up the garden with your friends!

Asshole. People always say "oh, if I won the lottery I'd still work." Isn't that bullshit?

I don't know if I'd say it's bullshit because I've thought about that, as we all do, and I just wouldn't call it work anymore. I'd still do Sound Views I just don't know if I'd still call it work.

Let's say you were a candy striper, would you still work?

No, I'd go do something I'd always wanted to do. Tons of money gives you the opportunity to do whatever you want to do. If you've got this huge amount of money behind you, you can do anything!

Do you vote?

Yeah, I vote.

Don't you hate when people ask if you vote?

Yeah! It's like some cool question you should answer for Profane Existence.

These are Storey questions, I don't know what Profane Existence is. Don't you think nurses are sexy?

Well, I'm not really into nurses, but I like stewardesses.

What's wrong with you?

No, I like nurses, but stewardesses are really great.

Do you fly often?

No, but I just remember them from when I was a kid and thinking they were really sexy.

If you flew as often as I did you'd know they

aren't sexy. Have you ever seen "The Keenan Ivory Wayans Show"?

Yeah, I fucking hate that show.

Don't you think it'd be cool if he fell off the roof at the beginning?

I don't think I've ever seen the beginning.

Well he comes on and it's like "Here comes the wacky Keenan Ivory!" Then his band is playing on a roof and he runs out and gives them high fives as he runs around the roof.

Yeah, that'd be pretty cool if he fell. I still like him in "Gonna Get You Sucka." Great movie.

That was pretty good. Starring Fishbone.

What?

Fishbone is in that movie.

Really?

Yeah! Remember when the pimp with the goldfish in his boots gets out of jail...

That was the guy Huggy Bear...

From "Starsky & Hutch!" He lives in Newport, RI. Seriously. He used to be in Verbal Assault, did you know that? [laughter] That's right, I thought I saw X's on his hands!

Well, anyway, when he gets out of jail, there are these people mocking him, and those people are Fishbone because they play a Fishbone song during that scene.

No shit! I'll have to go back and see that.

Do you find it hard to sleep knowing "The Simpsons" are on at midnight even if you have to get up early?

No, I'm not that obsessed about sleep because I normally go to bed around 12:30 anyway. Usually I watch the Howard Stern E! Show then I read for half an hour. I have a regimen.

How do you get into the Screen Actor's Guild? [laughter]

I have no idea.

Well say I gave you \$1,000 and said "Lee, get in the Screen Actor's Guild tomorrow."

I'd look it up on the Internet. I try to avoid actors because most of the people I've known who've been actors are assholes.

Is it worse to be psychotic or to be in a wheelchair? [laughter]

What do you mean worse? It's worse to be psychotic.

It is?

You challenge me on that question!?

I didn't know I was challenging, I'm just asking again.

Well if you're in a wheelchair you have your facilities, you know what's going on. But if you're psychotic you've got problems.

But what if you don't have your sexual facilities?

You mean be in a wheelchair without your dick?

I didn't say it fell off, I'm just saying things go into paralysis.

If I didn't have anything below the belt then, yeah, maybe I'd choose psychotic.

But no one is gonna wanna have sex with a psycho.

Uh...that is a bunch of bullshit. I know many psychos who get laid quite a lot. [laughter]

Maybe that's the new thing for the 90's.

Psycho sex!

Don't you think Patrick is a total fucking asshole for having the GG Allin letter in his last issue?

What GG Allin letter?

You didn't read it?

I'm sure I did, I read your magazine cover to cover.

It is in the Random Shit section. I put an old GG Allin letter he sent me from years ago, and on it he said some stupid stuff, then at the end, "rape the bitches."

And you printed it?

Well, I scanned it in.

I don't think you're a fucking asshole. I don't know why you printed it. It doesn't have much to do with basketball does it?

No.

**How many points did I
score per game?
45, no, 46! [he laughs]
I'm gonna bitch slap you if you
taunt me again!**



LITTLE SHAWN QUESTIONS

What do you think about my trade?

I'm not the big sports fan. You might lose me on a lot of this.

That wasn't my question! I asked what did you think of the trade? [he laughs] What did you think of my trade?!

It's awful.

Do you think Vin Baker will be able to replace me on Seattle?

No, you're irreplaceable.

How many points did I score per game?

45, no, 46! [he laughs]

I'm gonna bitch slap you if you taunt me again! Do you think the reporters have the right to go through my bar tabs for material?

Are you playing the next morning?

No, I played that night!

Drinking after you're playing? No, they can't do that. But if someone's in the public eye, you're in the public eye.

Have you ever gone through a band's bar tabs to see how much they drink? Would you?

No. I don't care.

Damn right! Do you think it's cool that I grab my nuts in front of other coaches?

[he laughs] If that's what gets you off!

You don't think that's cool?

Well, how do you grab your nuts, like Michael Jackson style?

No, just like "here's my nuts" like Biohazard style. You know, but in front of 20,000 kids.

I think that's kinda cool.

OK. How big do you think my dick is?

[he laughs hard] I have no idea.

You have no idea?

You might be rather well-endowed. Possibly.

"Boogie Nights" material?

I haven't seen it yet, but I know John Holmes and I know he's rather large.

Think I could take Little Penny?

Uh...yeah.

Good answer! Remember that reverse dunk I had in the '96 Finals when I landed on Rodman's head?

Uh...

Pretty cool, huh?

Awesome! Totally rad!

I never went to college and don't regret a minute of it. What do you think of college?

I never finished college, either.

No, I never went to college.

Alright, good for you. College isn't for everybody.

That's what I say! When kids go to college to play hoops they just become part of the system. I'm sure you've seen UNC jerseys around, right? Are the kids seeing any of that money? they're being used! Why should I go just to have to kiss some coach's ass?

It's not worth being a well-rounded person.

Let me ask you this. Let's say I go to UNC to play basketball, which is a top academic school. But everyone knows I'm there just to play basketball. If I have to go to Hawaii for a tournament, everyone knows I'm not going to class the next day. I'm in fucking Hawaii, right!

Uh...

Anyway. They used to call me Man Boy, then they called me Reign Man...

[bursts out laughing!] Man Boy!?

You laughing at my name, fool?!

Is that like Man-Boy Love Association? [laughs some more]

No! Stupid cracker! It was because I entered the NBA at 18!

I bet you were in that movie "Chickenhawk" about those guys. [laughs]

Yeah, well I heard your mom was in it!

Anyway, I need a new nickname. Do you have a nickname?

Yeah, but I hate that nickname.

And? The nickname is...?

I used to write graffiti so I had a tag.

Oh, fuck that. I mean like in 3rd grade.

"Leevi." "Lee jeans." "Definite-Lee."

You ever do anything cool in high school? I used to dunk so hard that sparks would fly on the chain nets.

[laughs] Yeah, I did some cool things.

Well name some! Think about freshman year.

I was miserable and smoked a lot of pot. I got into a lot of fights.

Did you ever have a wispy mustache?

[laughs] No. I had a DA though.

What's a DA?

A hairstyle.

What's that?

It's a Brooklyn haircut.

Well, guess what? We're not going to do much research in the history of hairstyles after this interview so why don't you just tell me? Is it like Detlef Shrempf's?

It's just a DA. You push your hair back. People in Brooklyn will know.

Yeah, like we got a lot of readers from Brooklyn! Sophomore year in high school?

I went to a different school, a private school. I got into a lot of trouble. Fights. Stuff I don't want to talk about.

You weren't a big guy, though?

No.

You still got in fights? You were like a monkey!

What? [laughs] I don't like being called a monkey.

Too bad. OK, junior year. You the man, yet?

Junior Year was cool, I was the man.

BMOC?

The basketball team at my school was so tough we'd beat up the other teams.

No!

Yeah.

Are you fucking with me?

No.

Because if you are, I'll rip your head off and dunk it!

[laughs one last time]

DEMOS

We love demos, so send 'em in & pray you don't piss Patrick off!

Against The Grain [PO Box 2135 Hoboken, NJ 07030]- With Kabula (A.F.) on bass, it's not suprising to find Against The Grain playing fast, hard and mean hardcore that definitely is a throwback in this day and age. The vox and lyrics are downright angry, and there is no doubt whatsoever that this is HC. Good production.

Amalgamation [c/o Forbes 208 E. Hamilton Ave., Silver spring, MD 20901-3507]- Smack me around, but I kinda forget what this band sounds like. Short term memory man, indeed. HC with screamy-go-nuts tendencies but still hard. Can I sleep now? [\$1ppd]

Dead Gerber Babies [Anthony, 610.352.3146]- "Let's Kill (Jack & Jill)" reminds me of how in 8th grade any punk/HC band playing hard stuff with lyrics about destroying shit would be the shit in lots of kids eyes. Well, those days are over. I need more than fucking "Rectum Ripper" to get me excited. Duh.

Dirthead [c/o Mark Coquet 615 E. 28th St., Vancouver, WA 98663]- I can't tell if these guys are trying to play hard-style HC or just noisy punk. They have an anarchy symbol on the cover but so did every 7th grader in my suburb where I grew up. The lyrics are WAY too long. Get to the point, kid. [\$3ppd]

Firesign [1154 Oak St., Elizabethtown, KY 42701]- Some of that post-HC like TX is the Reason. Soft but present vocals, chords but not of the power variety, and speed but not in 4/4 time. Some people like this type of music a lot.

Fitz Roy [441 Chapel St. #1-5, New Haven, CT 06511]- Hard band to peg, and that's always a good thing in music in my opinion. Hard to believe a New Haven band can play original music. Johnny T would dig these kids-- mix of emo, indie rock, plus some of that "mature" shit from Olympia and DC bands. I'd have to see 'em live to make a judgment call.

Get High [16 B Winter St., Somerville, MA 02144]- Boston "hardcore" that is kinda more like AC/DC playing hardcore, which I personally think is cool. 5 songs that mix it up well, with real good sound. Good band, they sound like they can really play. I'd like to see 'em live and see what happens.

Hands of an Angry God [780 E. Campus Rd., Athens, GA 50605]- More screamy-go-nuts

hardcore with lots of noise to cover up for what they lack. I'm getting tired of this genre but at least this is a demo and not a 7"!

Hanson [4 Slate St., New Paltz, NY 12561]- Complete thrashcore. The vox are so maniacal I couldn't even figure out which song was which. That's OK- the vox are good and to the point like they should be and the music is super-fast but still under control. I'll have to go see these guys.

Intact [18955 W. 115 Ter., Olathe, KS 66061]- This demo reminds of the countless demos that floated around in 1989- lots of X's on hands, posi lyrics, and pretty bad production that still couldn't keep back the energy of the hardcore. Glad to see Kansas has kept the faith, and while I wouldn't tell anyone to go buy this tape, I said the same thing for the first Fastbreak demo I heard, too. [\$2ppd]

Last Straw [12 Newport Dr., Princeton Jct., NJ 08550]- Fucking radical. By now, I wouldn't be surprised if Last Straw had a 7" out because someone should release this posi-HC '88 style music fast. Fast and to the point, with lyrics that are the traditional angry yet inspirational. NJ go! [\$3ppd]

Motive [3 Stacy Ct., Shirley, NY 11967]- Pretty good HC with thrash tendencies. They impress me more than most NY bands by far. Good to see the kids rocking these days. Good luck, guys.

One Last Sin [37 Weson Ave., Fishkill, NY 12524]- Since when did bands start thinking this is Metal Maniacs? Guys- you play metal, at least make me laugh!

Relentless [Marty, 353 N. Kentucky Ave., N. Massapequa, NY 11758]- A mixed band here. These guys aren't bad but it seems like they need to pick more of a direction to go in. I hear Rage, Helmet, Orange 9. That's fine, and the vox are really unique but I'd like to see the music and vox work better together. Good demo.

Snuka "Hell Bent for Pleather" [PO Box 192 Prince St. Station NYC, NY 10012]- I'll give you a description in a second, but first I'll tell you I'm not a Snuka fan. I guess it's kinda garage-rock with a punk backbone. See you at the Continental.

Sour Milk [PO Box 27851 St. Louis, MO 63146-1351]- With that reverb on the vox, this reminds me of early US punk like '83 Social Distortion. Punk rock from wayback. [\$2]

Standing 8 Count [Chuck, 14 Harrow Ln., Levittown, NY 11576]- Almost new school metalcore but they barely stay away from it which I applaud. The vox have a little rap-style and the music is your basic chunky NY style HC, but I've heard worse. [\$4]

Stillwater- This band sounds so much like that By The Grace of God band, especially the vox, it is scary. Talk about incredible sound for a demo! Wow. If you like that brand of HC Rob and Duncan (ex-Endpoint) play, Stillwater will be a real treat for you. Good musicianship to boot.

Tied Down [PO Box 547, Vails Gate, NY 12584]- Wow. Jason of Hellbender fanzine hands me a demo and tells me to review it. I say to myself "oh fuck, I'm gonna have to trash his shit band and then catch grief over it." I mean, how many fanzine people rock, right? Well, Jason should give up the zine and stick with the rock because this 2-song demo is hard & good hardcore w/A.F. style vox. Tight playing and good production. Rad name too, Negative Approach is always a bonus. "I could care less about your baggy pants." Cool!

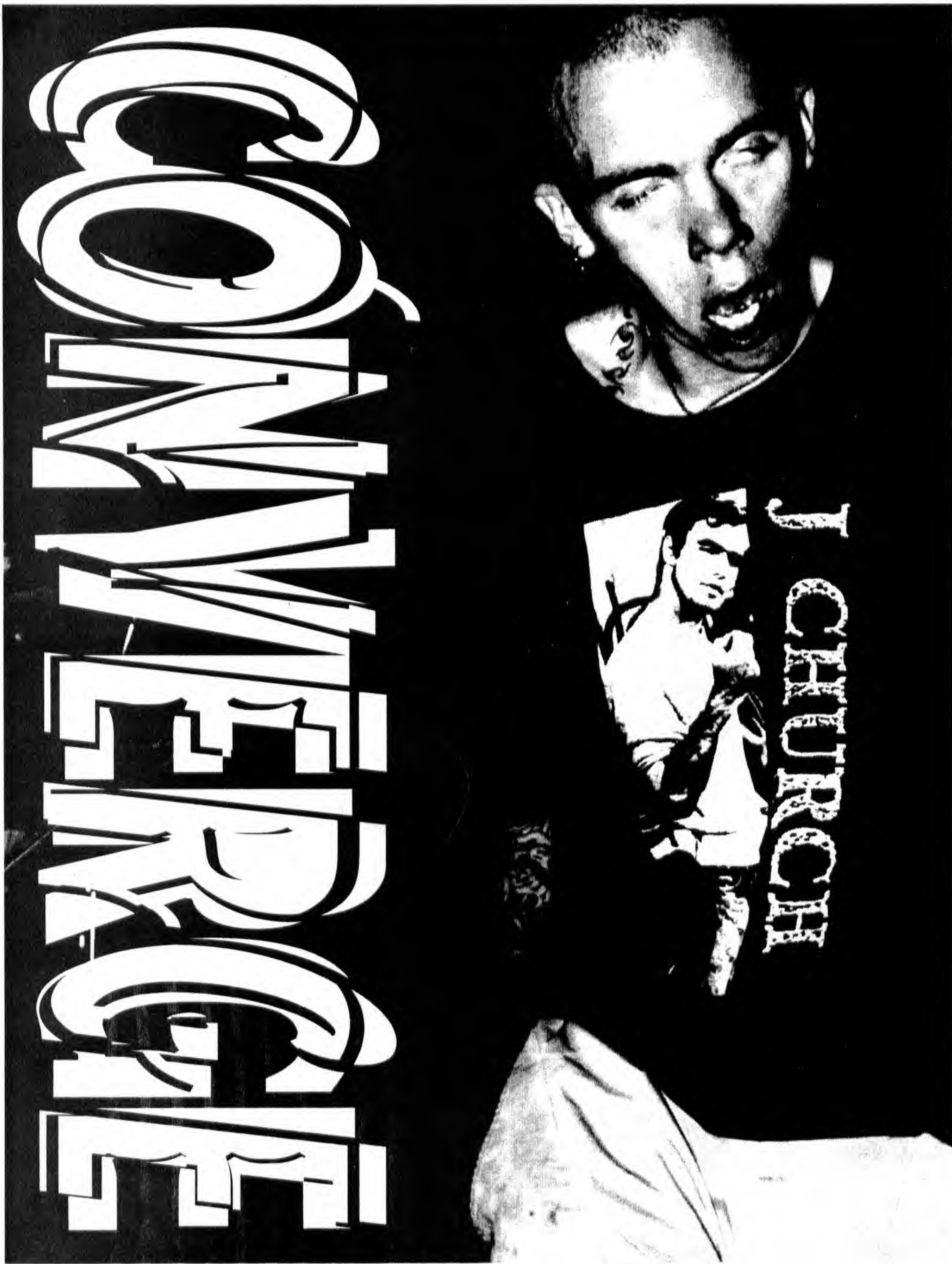
Tomorrow's Gone- This is the old band of Lance of Help fanzine fame outta Las Vegas. Honestly, I wasn't expecting much, but these kids can play some decent tunes, not unlike Snapcase, and still on the same level. The vox weren't as aggressive or screamed as I would've liked, but it's a demo, so I'll quit complaining. Check out the 7".

Transpire [2604 37th St., Sioux Falls, SD 57105]- 3 songs and I had enough of these kids screaming and making more of that noisy HC than is needed. The recording kinda sucked but even with \$1 million in the studio, these guys would grate me. Polish it up, kids. (But at least they used a demo).

Unionsuit [Hydra Head Po Box 990248 Boston, MA 02199]- I'm not sure if this has resurfaced on vinyl or not, but Unionsuit plays more of that HC style sweeping the Boston area- Converge pops to mind. Take a really emo singer and have him scream some and put it on top of metal-influenced HC. It sounds all good to me.

Voice of Reason [Jay, 369 Dogburn Ln., Orange, CT 06477]- Cool blue cassette, I really dig that. A CT HC band who recorded this tape at Don Fury, it's like '88 all over again! Seriously, these kids play some decent HC that comes across as a good mix of influences from 7 Seconds to Lifetime and god knows who else. Look for a release from Jamey Hatebreed by this band soon.

Zegote' [2312 Princess Ann St., Greensboro, NC 27408]- A real fucking blast from this NC band. Total HC with the crazy vocalist, but not so crazy that you think he's uncomfortable or trying to be something that he's not. The lyrics are cool; contrasting views of technology and society in general. There is a song that is an awesome deviation of Fugazi's "Waiting Room." I hope these kids keep it up. Hit the road this summer, kids! [\$3]



"Groups of organized kids beating up other kids is not rebellious behavior. That's a gang. That's assaulting somebody, destroying somebody. To me, that's not fair."

Spoke with Jacob Bannon of Converge on 9.5.97. For anyone who knows Converge, an intro is silly. For the unfamiliar, Converge is a "I shit you not" incredible band that takes the DIY raw power of HC, musicianship of metal and flat out rocks the house when they play live. I realize people who are moving away from HC may not know much about this band, but I think even if the music isn't your cup of tea, the thinking may be. I'm not one to make excuses to read an interview, but I really think Converge captures a lot of the essence HC held when I was first exposed to it. Interview and pics by Patrick.

You guys ever make some stickers that said "Boston gangsta core"?

Aw, no we never did that, Justin Coler did that with Kurt, our old guitarist, well, our guitarist. They did that in 1992. They made a sticker sheet with that, a Slapshot ripoff, a Boston Celtics ripoff, a Berzerker ripoff, I don't know if you remember Berzerker.

Wasn't that some bad Oi! band?

Well, there was some old Boston band that wasn't the Oi! band, the one from Boston played this slow metallic mosh stuff and put out one record on Nemesis and Exchange Records. It was some crazy looking guy with a razor blade. There were a couple other designs.

Shameful past?

Not really. It was a joke. It was funny... at the time. The way people talk in Massachusetts and Boston turns it into a real thing. Although we definitely had a lot of roots in straight out NYHC and even stuff like Biohazard and Sheer Terror to the Bad Brains, that's where we were at. No gang affiliations or anything like that. Jason runs Heliotrope Records which put out a Coleman record, a Marshes record, our 7", an Inkwell record. He's the furthest thing from a gangster kid you could ever meet. He's a 5'4" 90lb. weakling. He's done shows at the Harvard Co-Op for the past 2 years.

Did you all grow up in the same town?

We all grew up in Andover, about 30 minutes from Boston. We all went to high school there, minus Aaron, at least in the founding people who started the band. Aaron was in Knockdown, a full-on Boston 90's band who kind of worshiped the ground Kingpin walked on. They were one of the bands in the background in that whole scene.

So Andover. Home of the famous boarding school, right?

Phillips Academy.

Right. What was that like? It seems like everyone from Boston had to originally come from the suburbs.

There's nobody that I know that grew up in Boston.

No one grew up in, say, Allston?

I don't think there's a child in Allston. I'm pretty sure there isn't. It's a college ghetto. Everyone is 18-24 years old or a senior citizen, that's it in Allston and Brighton. But we're from that whole area the 10 Yard Fight kids are from: Andover, Methuen, Tewksbury, Lawrence area. We're closer to Salem, New Hampshire than Boston. When we were there it was totally dead. There would be shows in N. Andover with random bands like Dive, Temperance, John LaCroix's old Krishna band, Reason to... Reason to Change, I think. But there's nothing out there. That area also spawned Piebald and Cave In.

You mentioned early 90's Boston hardcore. I was around for some of that like Kingpin, Eye for An Eye was big, then there were smaller bands like Suckerpunch and others. I thought those bands were just fucking horrible.

Most of them were.

I thought the whole late 80's, early 90's Boston scene was depressing.

Totally depressing. And it didn't get any better for a really long time.

How old are you, 20?

20. I'll be 21 next month.

So you're first exposure to this music must have been those shitty bands?

My first exposure was Wrecking Crew, Agnostic Front and Cro-Mags, stuff like that. I was a little skate rat, listening to Suicidal Tendencies and stuff. I got into metal long before I got into hardcore. In 5th grade I had a Grim Reaper tour shirt.

Jean jacket with a patch?

I still have it actually. [laughter] It has Metallica "Kill 'Em All" and a Megadeth patch and a Cro-Mags patch on it. Weird combination.

You foresaw what would happen.

Yeah, I foresaw the fall of Harley Flanagan. It was one of those things where my brother was really into metal and he started off with the classic late 70's stuff; Sabbath and Led Zeppelin. Then onto Ozzy and Motley Crue. Being the 5 year young brother I just kind of followed him around. I was picking stuff up left and right though I had a taste for the more aggressive, heavier things. So when he got Slayer "Hell Awaits", he hated it and gave it to me and I loved that stuff. The farthest he went in that direction was Motorhead. He passed down a lot of that classic heavy 80's thrash to me, like Metallica and heavier Accept. That's where I got into it. I was into skating and BMX before that.

That's funny because that's almost universal. I was in Virginia, and it went from BMX to skating, and punk was automatically associated with skating.

Right away.

Then it went from the basic like the DK's and the Suicidal Tendencies, and it split off from there as people would pick the avenue they would end up going down.

You hit so many roads until that cross-road. When I was a BMX kid I was really into Maiden and stuff like that. Helloween. When I got into skating, you of course pick up Thrasher. This was 6th grade, I remember I started skating a lot. I used to skip school and go skating. I bought Black Flag "Loose Nut." I remember how I would try to go in and out of skating and BMX'ing, though you could never mix the two. You can't play both sides of the fence.

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You can't do that.

My heart is still with BMX, I ride now. The more I would BMX, the more the punk and hardcore would die off. My little tape collection of 9 tapes in my little Record Town tape case would change back to Helloween and Raven and stuff. That's kinda funny.

What about inline skaters?

Oh, they're horrible. We happened to stay with this great kid in Toronto who was an inline skater, like 15 or 16, and he got on the Warped Tour and stuff like that. He was a great guy, but besides from that, inline skaters have been the enemy since I can recall. They're pretty horrible. I think they're the downfall of humanity. They are the second sign of armageddon, check the Bible, it's in there somewhere.

I heard they banned skating in Boston but of course not inline skating.

Yeah, inline skating is dominated by higher-economic ranking people. You get the skate runts who destroy everything, or so they say-- it never really happens. Everywhere you go now it says "no bicycles or skateboarding." A lot of hardcore kids still skate but they're not skaters anymore.

Yeah, any kids I know that got back into skating or bought a board got turned off by other skaters because you can't tell the difference between them and Grateful Dead fans.

Exactly.

And also so-called new school skating has embraced a rap aspect which is prevalent with sexism and drinking 40's every night. It's like "Kids" gone awry.

I definitely question motives at that point. I don't know if I'd say what you said.

Are we debating the responsibility aspect of rebelliousness here?

Yeah. Is someone going to be a rebellious teen and be accountable for their actions?

Obviously when you grew up, skating and punk rock had a criminal mentality to it.

Definitely.

But now if you see some kid taking down a "stop" sign, you might say "hey, wait a minute, kid, the cops might come and shut the show down."

Right.

But some people believe it would be healthier if there was more of that dangerous element, more of things being broken. The spitting on the tourists as they walk by.

In a weird way I would agree with that. I agree with it in musical standards as opposed to rebellious standards. Now I feel there has to be a level of respectability for anyone on the street and anyone you meet on a daily basis or encounter. It's karma; you give and you receive. Musically, though, in punk rock or hardcore or any aggressive form of music, it's different. 90's hardcore was talking about being hardcore or whining about fucking sunflowers or rainstorms or whatever the fuck they were talking about, they all kind of lacked that element of, I wouldn't call it danger, but that scary aspect of aggressive music that I was really attracted to when I got into it. I wasn't about to go out and shoot Ronald Reagan like Mike Muir was but I could relate to his anger and

his situation because I was a little misplaced teen kid with nowhere to go.

So, you as a person strike me as having too much of a conscience to let yourself go off on someone.

Everyone has their limits to working everyday and dealing with a customer who treats you horrible just because they can. I think that when you're put in a situation where someone disrespects you, the rules are thrown down and you can disrespect them. I don't think it should ever get as immature or childish as calling names or throwing punches or any moronic stupid decision but people just have to take responsibility for their own actions. I think that if someone is going to treat someone in a negative way, it is going to be reciprocated, whether or not it comes from that one person or someone else. It will come full-circle. I really, truly believe that. We were just talking about a friend of our's who got kicked out of a band, and he smashed all the DAT's and all the reels they had. He kinda lost it. He mailed it all to them. But when he was leaving the practice space, he tripped and gashed his leg on razor wire, fell down and broke both his wrists, all after he destroyed the crap in the practice space. That's karma for you right there.

So now all I gotta do is look for the kid with 2 casts! [laughter]

You'll know who he is! But, it's sad because he's a good guy and the situation just got outta hand. It's weird.

Maybe guys younger who didn't grow up in a violent scene may want the more dangerous element but most guys I know who did grow up with it, who did grow up with guys who would punch people in the face for fun, they don't want it around.

That's stupid and that's gangsterish. Groups of organized kids beating up other kids is not rebellious behavior. That's a gang. That's assaulting somebody, destroying somebody. To me, that's not fair. The whole, as you say, criminal aspect, was more of being a kid who didn't give two shits about what would happen next. A lot of people have this mindset, especially in hardcore, where they have to do things to other people so it won't happen to them.

Well hardcore and punk are rooted in frustration. Definitely.

You've got tattoos covering your arms, you've got your shaved head and piercings-- you must receive some bad stares, a mild form of oppression, but it's more accepted now. Ten years ago you couldn't look alternative without getting "hey fag!" or "where are you going with those boots, to start a war?!"

I was walking around Las Vegas on this tour and I was getting totally destroyed on the street by people. I honestly don't notice those changes in acceptance. I agree that in society, tattooing is really in style, but...

Maybe I'm trapped in my New York City world. I haven't toured Missouri or what have you.

Metropolitan cities on the East Coast and West Coast are much more receptive and open about things than in the Midwest and Northwest and South. We have this huge, huge area of the coun-

"...inline skaters have been the enemy since I can recall. They're pretty horrible. I think they're the downfall of humanity. They are the second sign of armageddon, check the Bible, it's in there somewhere."





"90's hardcore was talking about being hardcore or whining about fucking sunflowers or rainstorms or whatever the fuck they were talking about, they all kind of lacked that element of, I wouldn't call it danger, but that scary aspect of aggressive music that I was really attracted to when I got into it."

try which is still in somewhat of a time warp where things really do move much slower and progress much slower. It's funny what holds precedent here and what holds precedent out in major cities. You get stares everywhere, you get ignorance everywhere. But at work, I'll wear long sleeves with a sweater and my hair will be grown in a bit more and nobody can tell me apart from anybody else in the office, in the cubicle.

What I was trying to get at was... well, you may have just disproved my theory, but I'll press ahead anyway. If kids are accepted, what the hell is everyone still screaming about?

Personally or generally? Are you asking what's the angst now, what's the tension?

Let's focus on the general. I've read in interviews where you have said "what the fuck is some 14 year old vegan warrior going to dictate to me?" and that's why you sing about more personal things.

Well, that's not the reason why. When people ask us to justify ourselves as a band, why we feel the need to release tension from our everyday lives and express ourselves through a song, it just furthers our point of why we shouldn't do what that kid is doing. We won't be one dimensional or focus on one subject. There's only so many songs you can write about being a straight edge kid or being a gangster kid or vegan kid or I don't even know.

So when your cousin comes over and asks you what your band does and he asks "do you go out there just to rock? Is it for the ladies and the groupies?"

A good way to explain it is this: everyday you walk down the street and people will leer at you the wrong way, and it triggers this weird spiral in you where all these emotions come back to you. Then you start thinking about when you were 14 years old and you got dumped by some boyfriend or girlfriend, and the feelings you had that day. Or a friend of your's passes away. A lot of things have happened in my life which have triggered a lot of other things in me. Hearing some disturbing family news like my brother almost going to jail last week. These things are damaging. I think about my family's alcoholism. My inability to get away from my financial depths. I can't, you know?

Maybe you're thinking too much.

I think too much. You know what, though? On a daily basis, I really don't get too deep or think stupid thoughts. It's just that there's a lot of people around that I care for a lot, and a lot of things happen to them, and it in turn happens to me and affects my life. Through my band is how I vocalize myself. I don't talk-- I'm a really quiet person, although it sounds like I talk a lot in things like this.

Well, I couldn't really do an interview if you didn't talk much.

Exactly. On a daily basis when I'm hanging out at work, I don't really talk to anybody. I

have no close friends at school. Aside from the people in the band, I can count probably like 5 or 6 good friends I have. Maybe 1 or 2 of them I see in a 2 week basis. I'm secluded from things, so I don't have a chance to go "wow, that really sucked when this happened or that happened?!" I have my pad and paper and computer which lets me not go crazy.

And you're happy with the band and the writing? You don't feel the need to go beyond that? Like start a rally or... well, not something that cheesy, but...

I know what you mean. I think everyone has to deal with their own personal situations, know what I mean, before they can start tackling larger, big picture things. I don't think it's right for anyone to go half-assed into something they are not ready for. I'm certainly not ready to start like a support group for kids with alcoholic family members who go through hell. I'm not going to take that and turn that into a large charity. I'm not a charity; I have my own problems.

Do you trust kids who come to a show like this more than you trust a kid who will be wearing a white baseball hat and flannel walking down Boylston St.?

At this point... in my neighborhood I don't know. You can't pigeonhole people like that. I can try and generalize, but, honestly, there's shitty people and there's great people everywhere. I think hardcore and punk is no different than everyday life. I think you get both here. Why is this different? It's just kids who stepped out of their neighborhood and drove from suburbia.

You wouldn't be more likely to confide in a kid found here? Wouldn't there be a basis for at least understanding where you're coming from?

No, totally not. No, no, no. It really has to do with life experiences what they've been open to on life.

I would expect to be able to connect with about 2% of them...

At a show?

Yeah, at a show. But even if I only feel something with 2% of the kids, I can at least communicate more with many more kids at shows than other places. For instance, I've done interviews with basketball players and I ask them "how's it going?" and they respond "Oh, I had a good game." I'll say "no, how are you doing, how's your life?" They have no idea what I'm trying to get across and that I'm asking something of meaning.

I think hardcore is supposed to be rooted in being a little bit more in touch with your emotions. A lot of the times you get people pretending they are. If there's a kid here tonight who'd rather be at like a Phish show instead of wearing his Strife shirt and hanging with his clique of friends, I'd rather he be happy and leave. They shouldn't try to embody a scene or a style of music that doesn't relate to them.

How many of those kids inside this show are doing what they want to do? If some kid is thinking "I really want to go nuts" or "I want to breakdance!", why are they held back?

I think when they're ready to act, they will act.

But so many people don't, and all they need is a little push.

They get it to a certain degree. I think there's a sentiment among, I wouldn't say older people, but people who are a little bit more down to earth at this point who are involved in hardcore, and they're getting a little more vocal on stages, through zines. It's finally starting to come out that things are getting a little looser, and things like wearing an Ebullition t-shirt is not a road to happiness. Actually, I don't know if Ebullition exists now.

Kent himself, from what I can tell, he's questioning where he's at in his life and if it really makes him happy. That's a perfect example of somebody who has really tried to do their best and do things the right way, and now he'll still write 3 pages about how he's totally disenchanted with everything. He's put his faith in so many things that have let him down, and he seems like he just wants to curl up and die-- forget about the whole thing and stop doing HearttaCk, stop doing this and that. You gotta think about how someone gets pushed that far. They put way too much of their own faith and belief into constructing their own brand shiny new religion. Then through punk rock and hardcore, they customize it a certain way. I don't think life is that simple. I don't think you can be genuinely happy doing it that way. I don't think anyone is that superficial in life, but I'm starting to think so. That's why a lot of kids as they get older are getting disenchanted with things: "fuck these

bands, fuck this, fuck that, I want the olds days back or I want this back." It comes from not just some dying need for 3-chord hardcore. That's not what it is. That's not what it is at all. People just want something back that they care about, and that's what I think they're searching for. And that's what this whole thing is about; that's why we're all here. To a certain extent we're searching for something. People are getting frustrated because you realize you just can't shut out the outside world and be a happy hardcore kid. There's so much more to life than that. There's so much more to living than just going to a show, buying a record or buying a t-shirt.

50 years from now, how do you think all of this will be viewed by 20 year-olds, by pro-

fessors at school? Is it a force enough to be written about years from now?

Well, music is a force. I think it's a huge mistake to discredit and disregard hardcore or punk rock. There's a reason why aggressive music exists. Why metal and rap exists. Why gangster rap flourishes with double platinum records. There's a reason why society's getting to the point where frustration and wanting to kill people is selling millions of records. **It's funny. You could totally see some teacher in a future 7th grade saying: "the popular icons of the day started bragging about making money and killing other people and how they were so great. Society embraced it."**

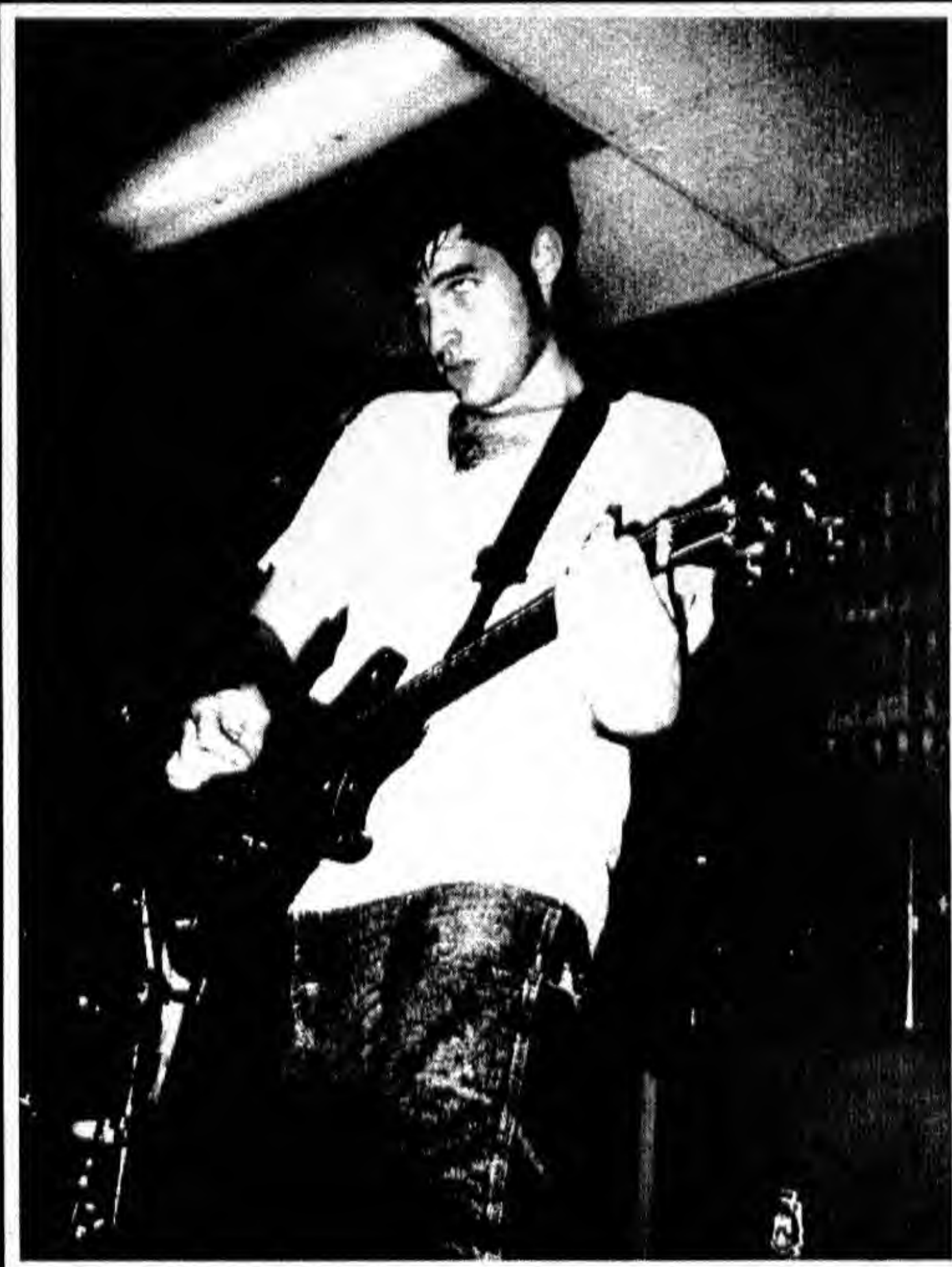


In a lot of ways, hardcore still represents the same thing, which is not a positive thing. I think there's a medium between dealing with your frustration in damaging ways and not at all; there are positive ways. I don't think going out and saying your band is going to obliterate every other band and be THE force in aggressive music is positive. There's plenty of bands out there who have bitten half their style off Deadguy when they first started and Today Is The Day, who go out there and say "we're going to be damaging and just brutal!" Fuck you, go do something real. It starts to become a cartoon. Like rap became a cartoon in a lot of ways. For instance, my first experience with someone like Tupac was a Sunday morning when I sat down for break-

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fast in front of the TV. I was probably a freshman or sophomore in high school or something. There was a video that came on where he rapped about being a good dad and being a responsible father in a world all wrenched in turmoil. Then the next time I saw him a month later, he was getting sponge-bathed by half a dozen naked women. I said to myself "alright, this is going to sell, not being a responsible human being." Selling an image which is very true and real in most major cities, but in the same light the record industries took liberties with it and manipulated it in such a way that it turned in on itself and caved in. When N.W.A. was talking about violence and the crazy things that were happening in Compton since the 1960's, that was supposed to be a venting, not a publicizing. In all actuality, that's how people view hardcore. And with rap, it was turned into this giant advertising poster, where every white kid driving his Saab in the suburbs wanted to be Dr. Dre or one of the Ghetto Boys, when the kid was just playing tennis a week ago.

So how come record companies haven't decided to sell angry white kids to other white kids?

They tried with metal but metal got too stupid. Metal became too fantasy-based. It became a giant Dungeons and Dragons game. [laughter] Then thrash kicked in, and even bands I still adore, they sold me on it. In Brazil, death metal is huge. Huge! That's because on some streets there it is full-on scenes of stabbings, people getting robbed. The only musical outlet that can capture what they want to say: people being victimized or the victimizers, are the friggin' death metal bands. It works.

Everyone in this country knows that things get fucked up. We don't always win, we get depressed. Why is this country so obsessed with happy endings?

That's America.

It's this facade kept up since World War II that we won't even acknowledge depression or observe futility. But by now you'd think people wouldn't be so obsessed about protecting the ideal.

The general view has always been "everything is going to be OK." You know what? Everything is not going to be OK. That's why kids and everyday people need to hear something aggressive and know they're not alone. Right now in this point in time, not many will get home from work and read a book. They get home and watch TV and cook a measly-ass dinner and veg out because you've been using your brain all day. You just want to pass out. Aside from the fact that they all get frustrated at work, now they go home and get frustrated from the news on TV. That's why a lot of people latch on to religions and other things; they just don't want to be alone. It's really, really scary to think to yourself that you're totally alone and no one else is with you.

Well if everyone feels that, isn't that a weakness? Am I saying it's a weakness?

For you.

For me is it a weakness? No, for me, it's the reality of the situation. It's wicked scary.

But if you have the knowledge knowing that

other people are scared and alone, you yourself don't feel that way, right?

I think everybody has a hard time.

It's not unlike the Breakfast Club cliché...

Exactly.

When you're one-on-one with somebody, you find out you share a lot of philosophies with that person.

You can hate somebody on the surface forever without knowing who they really are. I could go in to the show and go up to some kid and tear him apart because I don't like the way he dresses. Or I could go to Denny's and find some high school kid in a white hat and flannel shirt and tear him apart. "He embodies every stereotype, he's shallow, he's a shitty person." But that is so not true. It just makes the accuser feel better to fill their own little holes and insecurities. It's just another blanket. I think there's a growing movement in hardcore where kids are saying "fuck it, not everything is OK here. Being a hard ass guy

chill everybody out. But I don't see many instances in everyday life.

So being a role model never is an issue?

Role model in what way? In hardcore?

Well, in hardcore you automatically are just because people know you. People listen to you. You're the singer for Converge, a nationally known hardcore band. At least 25,000 people know your band's name, if not more. They have to listen to you because you have the microphone.

Right. Wow, that's an intimidating power to have.

What's so intimidating about it?

There's certain lines I'm not sure I should cross or have even begun to think about. I don't feel that who I am places me to tell people the way life is and how to live it. When we played in Denver, the place was split in half. The security fences went right down the middle: 21+ side and all ages side. There was probably about 18-20 people on the 21+, with a few of them jumping around and singing



is not gonna make me better. I'm not going to be an emotional wreck who wears floods and broods in my house."

Based on what you're saying, you're not the type of guy who believes in attack-the-attacker.

No. A lot of us say that sarcastically.

Say what?

Among the people I'm friends with, we'll kid like "we'll clean up the streets!" It's all another vice to keep yourself from going crazy.

Do you ever fight little battles to help people out? For instance, if you see some skater getting picked on by other kids do you say "leave that kid alone you little shits"?

I was talking about this with some friends a couple days ago. The only time I'm ever put in a position like that is at a show when we're playing and a fight breaks out, and I have to

along. There was probably about 100 kids on the all ages side, and they were all singing around going crazy. So where do I go? Both sides hate each other for petty things like fashion and who drinks and who doesn't, blah blah blah. I went back and forth. There was a guy on the drinking side who knew all the words to "Blind" and "Two Day Romance" and all these old songs, and he was loving it. He was into just as much as the 18 year old kid. They both had a connection.

You seem to recognize that so much has already been said on stage.

There's been so much rhetoric ever since I've been going to shows. From hearing Choke say "Fuck this, fuck all of you, punk is dead, this is dead!" to Sheer Terror do the same thing then Dan O'Mahony and the 411/Shelter tour that had a debate every show. Man,

there's a lot of substance to some of that, even thinking of the original ABC No Rio bands, but to me the points have been made. These things come and go and I don't need to hear it anymore.

So nothing frustrates you in the scene to be vocal about it?

Not really. I wrote one song called "Mechanics of Scene Politics" that may not even be used for the album. That's the only song I've ever written about hardcore in my life. Being in Boston and Massachusetts, there's so much of this stuff. We don't want to be part of scene politics. We're just a band, we're just kids who met in high school who play music together. Who you talk to, who you know gets old quick. It's like you have to be knighted in a weird way and accepted. There's a lot of resentment if a band gets to be known. A lot of people make assumptions.

Are you saying other bands resent Converge because you're popular and they're not?

No. There are people who had nothing to do with us getting to the level we are with this band. The reason why people know us and care about us is because we care about playing shows. Everything we do is from the heart and honest. A lot of people get scared of that. In general, if certain people didn't have any say or any hand in getting you where you are, they slag you or plain don't pay attention to you.

Are you guys so casual as a band that you aren't trying to get bigger?

We aren't trying to get anything. We just play. We have to deal with the business side. I'm on the phone all the time getting shows and making sure records get distributed here and there. That's part of the industry we have to deal with. Everyone has to deal with it

But you still want as many people to see you as possible.

Definitely. That's the only way things can keep going. If there's no people there to listen you have a problem as a band. If 5 people or 20 people or 1,000 people are there I don't really care. I'd rather 200 people be into us and care about the band and what we're about at a show, but if only 3 people are at a show and they care more than 200 total who are there just to fuck around or are not into it.

I've only got about a minute or two on the tape. How do you think Pitino is going to shape up?

I don't...I don't...know basketball...

Well you know who he is?!

Well, yeah.

At least you know who he is!

Well, see, I know you like basketball. I knew it would be coming up. I don't know much about any sports except BMX really.

Well, duh.

[Converge should have a new record out now on Equal Vision. Their record "Petitioning the Empty Song" is a load of fun. They've also got some old 7"s and rare tracks captured on a Hydra Head CD (that way you don't have to give \$ to those Lost N' Found-To-Be-Assholes guys)]

One More Letter

Pat-

Shit, it's been a while since I've written. Mainly because the Kings sucking makes it hard for me to run any sort of smack. But I've got a couple new releases, so I figured I'd send 'em off to you. Nice coach you got over there. Is he back back coaching high school yet? As usual, the Knicks will win 50 or so games this year and lose to the Bulls in the second round. Ewing will never get a ring, so he might as well retire now before his knees give out for good. It was great to see undrafted rookie Michael Stewart drag him up and down the court here at the Arco Arena in crunch time in the fourth quarter as the Kings put the game away.

As for your Sonics, I actually think they made some good moves in the off-season. Vin Baker is a better all-around player than Shawn Kemp although he can't dominate guys offensively like Kemp can. He fits into Seattle's system much nicer. Right now, I'm pretty big on the T-Wolves even though their record isn't showing much so far this year. They've got a great young team, and wisely locked up Kevin Garnett into a multi-year deal. This means Marbury & Gugliotta will probably stay as well. This Kings should watch the T-Wolves to learn how to run an organization. By not signing Brian Grant, the front office showed a lack of commitment to winning which means Richmond no longer wants to be here and Corliss will be gone after this season. I think if they would have given Grant a large contract and shown their commitment to a winning team, they could have had a chance at keeping Corliss & Mitch even if it meant not getting as big contracts for them. Both Mitch & OP will be gone by the trade deadline. Good riddance for OP. We don't like wifebeaters here in Sacto. Billo & Bobby Hurley's contracts are both up at the end of the year. And none too soon. The bright spots are the rookies. Lawrence Funderburke has much game both posting up and from the outside. I think he can average 20 points a game if he starts (which he should over Billy O). Michael Stewart is an excellent shotblocker, has a great attitude, and is a former Kings ballboy. Like Michael Smith, he needs to develop an offensive game to become a true force in the league. Anthony Johnson has also been playing good of late. He's in no way an all-star but can be a solid point guard given time.

Anyway, I thought #9 was great and I'm always glad to see two of my favorite things: music & basketball, combined into one zine. Watch out for the photo of me with a sweet finger roll on the Amber Inn LP. Oh yeah, did I notice some West Coast envy in your response to my letter in #8? Did you say "weak West Coast game?" Must I remind you which conference had the most teams in last year's Sweet Sixteen? You East Coasters think you own the game of basketball but it couldn't be further from the truth. I'll be out on the court tomorrow (Dec. 21st) in sunny 55 degree weather. New York sucks-

Scott

Anyone who knows as much about the Kings as you do deserves a medal or something. I really like Funderburke, he should start. With Ewing being out, The Knicks are done- stick a fork in 'em. Are you happy now?! Sonics & Vin Baker are a great mix-- Vin is so big it is unreal. Huge!! Back to your Sacto Kings: they really need a major overhaul. Dump Mahmud, Hurley, & that French rookie. Then bench Polynice. I'd start Williamson, Richmond, Funderburke, Stewart & Owens. Bring Polynice & Smith off the bench for muscling & rebounding only. Go with the big lineup-- fuck the point guard. And if you need a point G, get one of these under rated players: John Crotty, Derek Harper, Corey Alexander, Khalid Reeves, or Greg Anthony.



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Someone stop the madness. Reviews by the masterminds of rock you know as Patrick [nothing], Dan Yemin [Yemin], Bryon Finn [Finn], Rich [Rich], plus smartass commentary from Johnny T [Johnny T], Pat Outside [Outside] and even the infamous Crackpipe Kid [Crackpipe].

You silly bastards!

All Natural Lemon & Lime Flavors [Gern Blandsten, PO Box 356, River Edge, NJ 07661]- Indie rock. I guess it's pretty, but it's really not my cup of tea. Well played, but the vocalist is flat too much of the time. [Yemin]

All You Can Eat "Ballinger" [Little Deputy Records PO Box 7066 Austin, TX 78713-7066]- I always hear about this band in West Coast zines like MRR, Flipside & The Probe but this is my introduction to them. I could see how they'd be a blast live, mixing West Coast HC, punk and major attitude. I hate to sound snobby, but I would get a full-length before the 7": the more the better is the way I figure it if you're into this band at all.

Andromeda [Toybox PO Box 14401 Chicago, IL 60614]- More Florida deathcore stuff which I readily classify as metal. Florida is the most fucked up state in the country, I am thoroughly convinced of that.

Anklebiter [Vinifz! Records, 619 NW 10th Av., Gainesville, FL 32601]- More indie rock. I'm going to kill someone. [Yemin]

Automatic [Capsule Records PO Box 970922 Ypsilanti, MI 48197]- Great. Finally a band that plays hardcore and doesn't try to be something they're not. These guys remind so much of Dag Nasty it's great, including really good lyrics about not being assholes yet still striving. Modest and rocking HC the way many people like it. Drive Automatic!

Bastard Noise "Our Earth's Blood, Part III" [Rhetoric Records PO Box 82 Madison, WI 53701]- Call me shallow, but this is fucked up noise. On bright yellow/green vinyl (like radioactive color), this 7" is a special noise project by some MITBastard members, and just as Johnny T predicted, it would be noise sequenced in fucked up patterns. The lyrics to "Lost & Found" are cool (all about the German label) but gimme a fucking break with this shit.

Beautys "Sweetheart! Sweetheart!" [House O' Pain PO Box 120861 Nashville, TN 37212]- Bad garage punk shit. I hated it.

Better Than Your Hand "Where's Pete?" [Probe Records, PO Box 5068, Pleasanton, CA 94566]- Now this is more like it! Fast punk hardcore with snotty pissed off vocals. Most of the time she screams, but when she sings she sounds like Cinder from TILT. Nothing ground breaking, but still good stuff. [Yemin]

SMALL RECORDS

Buck • O • Nine [Taang! Records, 706 Pismo Ct. San Diego, CA 92109]- This is an above average ska band with a slight punk rock edge, although the A-side is a swing kinda thing. Didn't get much of a reaction from me. [Yemin]

Capitalist Casualties "Dope and War" [Slap A Ham PO Box 420843 San Francisco, CA 94142-0843]- More super fast power violence from C.C., this time featuring Max (Spazz) on drums. The songs are mainly about how fucked things in society are, from the Internet to smut porn or shit talkers at work and stuff. I liked it OK. 9 songs in all, and the lyric sheet folds out into a poster, and that's a bonus. HC punk for the punk and HC!

Cave-In "Order No." [Hydra Head PO Box 990248 Boston, MA 02199]- Fucking awesome. Not sure how it gets much better than this: colored vinyl, cool lyrics (esp. "Crossbearer"), and music that is so all-over-the-place you gotta love it. These guys can play their guitars like few can. Yes, it reminds me of metal., but it really fucking rocks. Wow, this is smoking.

Chisel "Guns of Meridian Hill" [Gern Blandsten, PO Box 356 River Edge, NJ 07661]- Last year we had a party to watch the punk installment of the PBS rockumentary. While waiting and waiting and getting anxious for our 1 minute Clash blip, we had to sit through lots of Elvis Costello and other stiff artists like Ian Dury. This comes off awkward, not like a bunch of mishappened English nerds playing pop but like a bunch of well trained kids trying to figure out their sound. [Finn]

Corrin "Despair Rides on Angel Wings" [Hydra Head Records]- Great artwork and packaging as usual from HH. This release has more metal than your momma! Slow, dark hard music like fellow New England brethren: Overcast. I bet Corrin are tired hearing that name-- sorry! [Rich]

Darien [Struggle, 130 Stobe Ave., Staten Island, NY 10306]- This is the official band of the rich, white suburban CT town... not really. Darien are from Staten Island and play what normally is labelled emo/indie rock. But, Darien can rock it out, as shown on "Greg Nasty" which sounds like the song Dave Smalley in DBL has been trying to write for the past 5 years. Burn your baggy pants, quit your kickboxing, and chill with Darien.

Degradation "...Still Screaming" [Undertone Records, Von Witzleben Str.7, 48151 Munster, Germany]- Fucking awesome HC from Germany that takes all the energy of '88 HC and keeps it raw. Super fast vox and real intense. I hope these guys stick with it, they rule. Maybe one day come to the States!

Devoid of Faith "Slow Motion Enslavement" [Coalition Records c/o Jeroen Vrijhoef, PO Box 243, 6500 AE Nijmegen, Netherlands]- This label is putting out some rad shit. This 7" is more of that cool thrashcore from DoF but what I really like are the lyrics which are very straight forward, almost to the point of being mini essays on the modern ways in which we are being co-opted out of power in modern society. I really liked the approach. Rocking 7". Glad to have this band on the East Coast!

Disbelief "Making Progress" [Overdose Records 12218 Rolling Hill Ln., Bowie, MD 20175]- This is kind of cool but the music takes over the vox and I really can't make anything out but the chants. There is a Shutdown/Fastbreak influence without the metal (and without the "Go!") Impressive. [Rich]

Dismantle [Coalition, Jeroen Vrijhoef, Visolterstraat 54, 6532 CK Nijmegen Holland]- These guys have problems, ie: "I'll punch your dick...I'm gonna attack you in the fuck face." Very similar to Agnostic Front's "Victim In Pain" meets Krakdown. [Finn]

Dulac Swade [8013 Records, 5833 S. Claiborne, New Orleans, LA 70125]- The music & vox reminds me of old Murphy's Law (and so does the green vinyl), though this Cajun band isn't as goofy. I like it, right down to the cool lyrics about being fed up and such. I don't know much about New Orleans hardcore, but Dulac Swade are cool.

Eclipse "The Bona Fide EP" [Premonition Records Lodjursvagen 50, 906 42 Umea Sweden]- They sound like Dag Nasty. They sound like Ice Nine. They scream like Brian Outside. I feel like I'm being reincarnated every time I hear this, like I keep hearing it over and over again. They're into recycling. [Johnny T] It's been done before but they do it well enough that they make me respect their dedication to the cause. That's it. [Outside]

Endangered Species "Famous Anus" [Doody Haus Records 67-46 Springfield Blvd., Bayside, NJ 11364]- Farts, burping, and ass jokes. It's like Mad Libs from 7th grade gone haywire. I'll just tell you the songs and you won't need a review: "Dingleberries", "Soiled Undies", "Barney the Dinosaur Touched me in my Special Place" and more. I'm at a loss for words.

Ensign "Fall From Grace" [Indecision Records, Po Box 5781 Huntington Beach, CA 92615]- They're going for a certain sound and a certain look, and I'll say they've achieved both. From the Dave Mandel photos to the song "We'll Make the Difference," this Ensign record (on cool aqua marble vinyl) will hit the cliché nail on the head for many, but at the same time there

is so much worse shit out there in the metal/tough guy-core scene and in the HC-turned-boring-indie rock clique that Ensign sounds pretty good by comparison. I liked the 1st 7" better, but I'll live and so will they.

Gondolier [Makoto Recordings PO Box 50403 Kalamazoo, MI 49005]- This is the first unimpressive record from this label. The songs are long, brooding types that give me feelings of... well, nothing.

Grand Passion [Sidearm, Pop Rocket Records Box 174 Mystic, CT 06355]- Comes with latest issue of Brushback fanzine, and it's on mixed pink vinyl (yuck!). I don't know much about this kind of music, but if I say it's like soft Sonic Youth don't get mad. Too soft and smooth for me.

Guilt "Bittersweetblue" [Initial Records]- Lucky old me, I was sent this limited to 1,000 copies on red vinyl single which was given out at Guilt's last show from Halloween '97. I may be alone on this outside of Louisville, but I liked Guilt because they were so damn unconventional yet downright good without getting too out there on me. One of these songs is good, one not so hot, but I'll take the moment. Au revoir, mes amis.

Haberdasher [Reptilian Records 403 S. Broadway, Balto, MD 21231]- Solid band here, and with no inserts, no pictures, no lyrics, just the band and 2 songs, they were a pleasant surprise. Good indie rock-HC stuff with a penchant for some good old "chugga-chugga" to keep you honest. "Quarry" is the better of the two. Would like to hear more.

Hallraker "Sessions" [Ellington Records, 112 King St., Northampton, MA 01060]- I actually bought this 7" at a show they played because they were awesome and no one else knew it. I mean they remind me of Swiz so much it's great. Great "enough of you, life sucks enough as it is" lyrics to accompany the hardcore. Hallraker should fuck Western Mass and move to NYC! (on green vinyl).

Hellnation "At War with Emo" [Slap A Ham PO Box 420843 San Fran, CA 94142-0843]- Sounds like Beavis when he goes nuts on coffee. It's always an easy bit to criticize others. I guess if you've got nothing to say, it's good to joke. [Johnny T]
The beast of Revelation has taken form in this chaotic speedy anti-emo 5". I wish them luck on their holy quest. [Outside]
Soundtrack of the apocalypse. [Crackpipe]

Hickey "Voodoo Glow Skulls & Hickey" [Probe Records]- Either this is the most extensive joke ever or it's the funniest feud between bands I've seen in a while. Half the record is phone messages from Voodoo Glow Skulls people super pissed off because Hickey stole a trumpet from them. It comes with a big booklet explaining it all, including angry letters. These guys are pissed! Ah, the beauty of punk rock. Run, Hickey, run! And don't be afraid of VGS, the singer is fat and soft- I'd kick his ass.

Hourglass [Immigrant Sun Records, PO Box 421, Buffalo, NY 14223]- Modern hardcore with metal and emo influences. This has some powerful moments, and can get really intense. The vocals get irritating sometimes, but I could see these guys being good live. [Yemin]

Ire [Schema PO Box 1161 Battle Creek, MI 49016-1161]- More screamy metal HC from this label. Ire normally wouldn't annoy me, but so many fucking bands play this suppressed suburban HC gone nuts shit I find only a few bands can pull it off (Converge, Jihad, Kiss It Goodbye among them). Interesting lyrics about supporting Palestinians against Israelis. I like the approach but the music leaves it all high and dry.

Irony of Lightfoot [Wreck-Age PO Box 263 NYC, NY 10012]- Great intent + fierce playing + attitude = awesome 7". I really liked their last 7" and this one has even more cohesiveness and vocal presence. I really hope they start to play out more and tour so they can work it.



Photo: Aron D'Aquila

Jesuit [Reservoir Records PO Box 790366 Middle Village, NY 11379-0366]- If it weren't for bands like VA beach's Jesuit, the whole noisecore genre would have pissed me off a while ago. These guys slash and burn hard. Really heavy. Cool silver & black simple packaging. I'd love to see a cool crowd go nuts to these guys.

Jetpack with Investigator Man [Atomic Action/Sampson, 105 Borden Rd., Tiverton, RI 02878]- This is a combo 7" and comic book that is pretty darn cool. Usually when someone does something like this, the artwork is all weird and scratchy, but Investigator Man is awesome, with sharp black & white contrasts and smooth lines. I'll have to steal some images for some flyers (oops- hope the artist isn't reading this). The "soundtrack" by Jetpack is different than most 7"'s I get and I'm happier for it. It's like smooth and laid-back hit and go rock. Are you still reading? If so, get this. On clear vinyl, too!

Jihad "New Testament" [Makoto Records, PO Box 50403 Kalamazoo, MI 49005]- I love Jihad; they're not only crazy hardcore but this time they've turned the tables and come after the scene for being pissy whiners and PC judges. Maybe this will make that whole Hearttack scene not like them anymore, I don't fucking know, because I'm all new to this Jihad biz anyway and they can definitely play full court without answering any of my questions. PS- they broke up... dicks!

Juno [Jade Tree 2310 Kennwynn Rd., Wilmington, DE 19810]- Every aspect of these songs borders on working really well or just a bit overdone, and I keep changing my mind. Opening with a piano piece borders on pretension and the vocals teeter from Bob Mould to over the top delivery, à la bands like Live. The arrangements alternate lunging buildups reminiscent of so many slow rock songs with a southwestern like twang. The whole thing avoids a memorable song and heads towards

soundtrack status. This could replace Neil Young's work for the film "Deadman." [Finn]

The Kindred [G.I. Productions, PO Box 6948, San Jose, CA 95150]- Kinda rock, kinda punk, kinda boring. [Yemin]

King For A Day [Initial Records, PO Box 17131, Louisville, KY 40217]- Different sides different speeds. These guys must be trying to piss me off. This sounds sort of like later Samiam or Texas is the Reason. Translation: I find it boring and whiny. Although this guy has some cool hooks, I still don't dig it. [Yemin]

King Friday "Haldol/North Carolina" [No Idea]- The chorus to "North Carolina" reminds me of "Slack Motherfucker" which is done by Superchunk, who is from, you guessed it, North Carolina. Am I a braniac or what? And, like Superchunk, this is good, charged indie rock. Limited to 500 on white vinyl (I'm #107).

Krakatoa "Clouds Burned by Sunshine" [Second Nature, PO Box 11543, Kansas City, MO 64138]- I think Krakatoa is a volcano, I'm just not sure if it is... then you have the basic concept. 2 songs based on that one Burn song where the voice comes in cool and relaxed, saying something about "our masks needed to be broken" and the metallic guitars burst in. [Finn]

Less Than Jake [Liquid Meat PO Box 460692 Escondido, CA 92046]- This band has more recordings than I have basketball cards. This 7" sucks though-- no insert, no notes on the 7", one side has 30 seconds of bullshit. And this punk/ska thing is wearing thin to boot. Fuckin' waste of my time.

Lion Tamer [1113 Grove Ave #3, Richmond, VA 23220]- It's not exactly rocking out, these definitely are not anthems or even sing alongs. The vox are lulling me along but I'm sure not at ease. The guitars are slow and edgy, concentrating on working back and forth off a simple groove. The vocals have a minimal and mantra-like feel. But then again, I have a strong bias because this has members of Coral. [Finn]



Midvale "First Aid For Airmen" [Ed Walters Records, PO Box 4161, Highland Pk., NJ 08904]- You know, writing record reviews is making me cynical and mean. It used to be, if I didn't like a band I would say, "Oh, they're good at what they do, but it's not my thing," even if they were truly horrible. Well fuck that. This is truly horrible. While I appreciate the effort that went into writing, playing and recording this, I don't want to encourage bad vocalists to continue their plague on society. The music is average rock/hardcore/emo stuff, but the vocals are the kind of off-key whining that makes me consider suicide. I'll undoubtedly get my ass kicked next time I'm in Highland Park. [Yemin]

M.I.J. "300 Miles" [One Percent Records PO Box 141048 Minneapolis, MN 55414]- Ugh. Softcore with some of the silliest lyrics I've read in a while; isn't passing love notes in poetry class banned these days?

Mineral "February" [Caulfield Records]- I had to drive from RI to Seattle with \$150 to my name, with a borrowed car full of someone else's shit, with a three legged dog. My Black Sabbath tape broke- I couldn't listen to the tape from the girl I left behind, my 10th hour of my 12 for that day of driving. Tired of masturbating- oh I graduated from college, there was that girl- I started humming like this- being from New England, never leaving New England I didn't know mid-western states were that big- that's a lot of humming. Soap opera hardcore. [Finn]

Morning Again "My Statement..." [Immigrant Sun Records PO Box 421 Buffalo, NY 14223]- Metal for kids who think it's HC. Cool inserts & all, but I care about only the music, and this music makes me not care at all. "You were going one way, I was going the other..."

Motive "A Doctrine of Scripted Torture" [Exit PO Box 263 NYC, NY 10012]- I really wish one of these Long Island HC bands would move to the City for once. Motive are rocking HC in that scream-go-nuts style but they pack a solid punch the Ebullition gang can't muscle. Cool lyrics, too. The photo of the band all screaming and

acting crazy as the crowd folds their arms and stares at them depresses the fuck out of me, but that's just the way it is these days. Guys, stop falling down and staring at the mic, Rorschach did it and it's sad now. Get the fucking crowd into it and make it interesting! Motive= real good but need some lessons for playing shows.

The Muggs "Sour Grapes" [Poverty Records 916 Cole

St., Box 115 San Francisco, CA 94117]- Pretty damn good punk rock with some pop overtones. I know lotsa people are getting sick of this stuff, but the Muggs make for a good time. The sound on this is really good.

My Lai [Divot, PO Box 14061 Chicago, IL 60614-0061]- Ultra fast and faster spazz that would make Pushead proud. Metallic but not metallic HC. Plus it sounds like the equipment just breaks in the middle. Plus you've gotta respect when a band dedicates its name, songs and packaging to an episode in Vietnam. [Finn]

No Way Out "In with the Old, Out with the New" [Straight Force Records 49 Crestdale Rd., Glastonbury, CT 06033]- Ah, good ol' CT never fails to deflate my opinion of hardcore. NWO seem like fine kids and all but their old school style fails in one major way: it sucks. This is like 4,876 other bad 7"s that came out back then riding the Revelation wave, only now it's 1997.

One Ton Shotgun "Arena Days" [Negi Youth Org., 308 Forest Middletown, RI 02842]- I'm a fan of this RI band, from the music to the incredible graphic arts/logos they come up with. This 7" is more of the same, including a tribute to the FU's (and the Avengers, DOA, Fear...) that I think is an FU's cover but I'm not THAT old school. I want more of this punk HC. Cool vocals- unique.

Panthro OK United 13 [No Idea PO Box 14636 Gainesville, FL 32604-4636]- This single has put a sense of urgency through me I haven't felt in a long time. It's raw and tough with a slight anthem-like feel. This will go down as being crucial. [Finn]

Panthro OK United 13- Awesome dark packaging. These guys rock it out, and for some reason the Clash jumps to mind though some of you may be asking why. Don't ask. This band just feels energetic. Not really punk, not HC, but has the heart of both. Ask Finn.

Rain On The Parade "Full Speed Ahead" [My War Records, 36 Kings Circle, Malvern, PA 19355]- Buy it, steal it, bootleg it-- just get it! 10 songs of '88-type hardcore that make me smile and nod my head in agreement at the same time. A great job of mixing music, vocals, and attitude. The lyrics are awesome, just like their first 7", only better this time. It's like someone took my thoughts and put them to songs. I even got wacky blue vinyl limited to 200! Send \$3.50 now to My War Records!

Scrotum Grinder [Burrito Records PO Box 3209 Brandon, FL 33509-3204]- I hear the ladies love this band for their name alone. Abrasive HC from a band I hope to hear more from in the future. The lyrics were too abstract for me to even bother to transcribe, but that's OK.

Seperate Society [Ignition Records PO Box 220 Vergennes, VT 05491]- VT political HC with songs like "Fuck Your Bible" and "Hippycide." They seem real into radical left-wing politics and that's cool to see in HC bands these days. The music won't make me tape this and send copies to my mom & dad, but they could get better.

Sicko "Three Tea" [Mutant Pop, PO Box 5010 NW Shasta, Corvallis, OR 97330]- Light hearted while still avoiding schluck. Come on, drinking tea and petit fours, how could you complain about that? A few good hooks and a healthy attitude. [Finn]

Slacker "Covering the Bases" [Mutant Pop Records 5010 NW Shasta Corvallis, OR 97330]- Real good punk with an old Social Distortion ("Mommy's Little Monster") feel to it. These guys remind me of high school: skaters, play video games, pissed at school. Good vox, good job.

Smoking Popes [Johanns Face Records, PO Box 479-164, Chicago, IL 60647]- I always liked this band's style of rocking punky pop,

but this release seems mellower or lighter somehow. Good songwriting, good hooks, but I probably won't listen to this too often. [Yemin]

Space Cookie [Reservation Records PO Box 7374 Athens, GA 30604]- It's a good thing my room was a mess when I first listened to this because frankly this is a god awful name with a god awful cover. Textbook lessons in punk rock; on how not to over-do leads, not over-doing chorus', writing short and to-the-point songs. [Finn]

Space Cookie "Gun In my Hand" (2x7") [Reservation Records]- Punk rock stuff that goes down nice and smooth. These guys would make a good punk party band.

The Spitters "Time for Influenza" [Repetition Records 403 S. Broadway, Baltimore, MD 21231]- My friend Tyler said I wouldn't like it. He was right. Weird, twisted Am Rep stuff not like Helmet or Today is the Day. Just weird. Also, I felt violated after this. [Rich]

State Route 522 "Lying on Loot" [Excursion Records, PO Box 20224 Seattle, WA 98102]- Follow what I was saying about Mineral, except I'm moving again in 2 days, this time to a girl. So add at the end of that story the film clip where I'm on my way across this field and I see her. We start running towards each other but you're anxious because the film is in slow motion and stars two people much better looking than us. "My So Called Life" punk for a post/post generation. [Finn]

Stickfigurecarousel [Schema PO Box 1161 Battle Creek, MI 49016-1161]- Fuck, I'm jaded. This band seems all earnest and addresses some "key" issues in this society but their screamy-go-nuts hardcore bores the fuck out of me. You know what it is? If all these bands were so fucking crazy and making a change, they wouldn't come and go like flies. Black Flag they're not.

Stray Bullets [Doing It For the Kids PO Box 18661 Minneapolis, MN 55418]- HC punk rock from that that mecca of punkdom, Minneapolis. The band seems older, which is cool, and sing about how church sucks, how crackheads stealing from you sucks, how the system sucks. Things suck and Stray Bullets know it. Basic punk rock HC that reminds me of when I was first introduced to it all.

Supergirls "Good Old Punk Rock..." [Liberation Records PO Box 17746 Anaheim, CA 92817]- Bad pop punk from some guys who have the fucking nerve to play some acoustic Eagles song for the entire side B. Fucking losers.

Sweater Weather [Divot Records, PO Box 14061, Chicago, IL 60614-0061]- Oh for christ sake, why? Sleepy, noodling indie emo crap. Send this to CMJ next time. [Yemin]

Sweep The Leg Johnny [Divot PO Box 14061 Chicago, IL 60614-0061]- Lord help me, the lyrics are worse than wannabe-European teenage poet bullshit. Even Finn & Johnny T would

scoff at the faux-seriousness of this 7". This band is screaming to be on Jade Tree they are so nice & emo. Two different worlds, you and I.

Teen Idles "100" [Dischord 3819 Beecher St. NW Washington, DC 20007-1802]- Dischord re-issued their first record to be their 100th release. Wow. Anyway, for hundreds of thousands of people [maybe closer to millions], this band was the start of one of the most influential labels and string of bands to ever exist in punk rock. I don't mean to sound condescending, but these songs are a lot better than I was expecting. I'd suggest owning it.

Thoughts of Ionesco [Cascade Records 401 Maxwell, Royal Oak, MI 48067]- For all the stickers, cool images and inserts, this band should have been better. I think they tried to be play hard and heavy and scare me with their insane image, but I'm listening to the Knicks post-game report on the radio and I frankly feel nothing for this band. Alan Houston sucks, by the way.

Time's Expired "The Unseen" [Overdose Records 12218 Rolling Hill Ln., Bowie, MD 20715]- Hip hop HC, boyee! Stop and go beats with 2 vocalists. One band comes to mind and sorry to say it: Dog Eat Dog. Sorry I went there. [Rich]

Today Is The Day [Hydra Head PO Box 990248 Boston, MA 02199]- For collector's & TITD fan's only. Clear vinyl, limited to 1,000 but it has 2 songs from the latest TITD CD from Relapse, so that kinda sucks, especially since the one "Satan is Alive and Well" is not a good song in my opinion. Oh well. Great packaging, though.

Tomorrows Gone [Element 6142A N. Compton, Indianapolis, IN 46220]- Sounds very old school. The singer sounds like he's on the toilet. It's pretty good. All the HC bands this day are all end-of-the-world bands, but this band is actually positive. [Johnny T] I really like his voice, it has that whole desperate sound to it. [Crackpipe] Sounds old but not necessarily tired. I actually do kinda like it. And they do a Dag Nasty cover. [Outside]

Union "...You Fell For It" [Ferret Records, 72 Windsor Dr., Eatontown, NJ 07724]- This band had the cards stacked against them: there was no plastic sleeve so the record kept falling out, the cover is some bad woodcarving, and all the shitty HC bands kept putting them in "Thanx" lists. BUT Union are sneaky dogs and rock the fucking joint with these 4 songs. Yeah, it's kinda metal, not slow and not wannabe. These

cats play fast and furious with cool vox. The lyrics to the first song were cool in an angst "fuck it" style, and then after that I stopped reading. Who cares? Rock it!

Unison [Sing Dunum, Marko Korac, J Verhulststraat 210 HS, 1075 HG Amsterdam, Holland]- With the recent posi '88 revival going on in the States, it's no surprise we find Europeanas doing the same thing these days, though they really lack any signs of originality. Songs about racism, drugs, having sex, friendship gone awry, and being in HC for life... You know what, guys? I've got close to 20 guys a night selling dime bags at West 4th St., go sing to them and we'll see how far this ideology flies.

Vent "Long Lost Human" [Hydra Head PO Box 990248 Boston, MA 02199]- I heard this band on some horrible free 7" from No Labels fanzine, and now that they no longer exist, I won't feel bad in saying that this record is yucky. All noisy, screechy stuff that is wearing me down.

The VSS "Gravity 25" [Gravity Records PO Box 81332 San Diego, CA 92138]- I believed the hype, sorry Chuck D, and bought a VSS 7".



I can totally see this band blasting on a stage live like Shawn Kemp does to rims, but except for the explosiveness of "I Cut My Teeth," I was let down. I think I got the "oh, let's try and be a little arty" record instead of the earlier "we kick ass!" records. I bet Johnny T digs it. I'll pass it along to him (turns out he already bought it).

World Inferno Friendship Society "Our Candidate" [Gern Blandsten]- I swear from just a second or two of noise and a drum beat I could foresee the dripping sarcasm and parody to come. Not unlike "Throb Throb" era Naked Raygun that quickly evolves into a Chumbawumba/big band style rant. The B side pushes things with its Thomas Dolby style keyboards and again over the top vocal delivery. [Finn]

Your Mother "...Sometimes Scott Jones is our Roadie." [Probe Records, PO Box 5068, Pleasanton, CA 94566]- Fast, quirky hardcore punk with funny stops and tempo changes, and

geek vocals that are pretty annoying. At least this is fairly interesting, even though I couldn't with clear conscience recommend it to anyone I know. Well-written and well-played. [Yemin]

Youth Of Today "Live at Van Hall, Amsterdam 1989" [Commitment Records Oostkanaaldijk 7, 3632 GA Loenen a/d Vecht, the Netherlands]- Background on this release: the kids doing this wanted to get the label rolling right from the start, so they released this recording (done on a walkman- but the sound is OK). Whatever their motives, the 7" is cool, especially the covers of "Malfunction" by the Cro-Mags and "Minor Threat." The vinyl is grey and it comes with a cool, lengthy insert about the label, the club, the show and Y.O.T.

V.A. Reliance/Good Riddance [Little Deputy PO Box 7066 Austin, TX 78713]- I've come to think the only reasons for split singles are for tours or to give one band more exposure by riding the band's popularity. But I never heard either of these bands, and all this did was make me miss bands that are much better. Goodbye, Sinkhole. Goodbye, Doughboys. I'll miss you. [Finn]

V.A. Left For Dead/Ochre [Phyte Records]- I remember all the HearttaCk crew getting all worked up over a demo from Left For Dead, so I was psyched when Phyte put it out. Left For Dead are some ex-Chokehold fuckers who play awesome HC from all types of schools and people to appreciate. Cool lyrics that are HC but not simple nor confusing. Ochre is OK, no slouches, but Left For Dead owns this fucking 7". Good luck finding it! Stay on alert for LFD!

V.A. Converge/Coalesce "Among The Dead We Pray for Light" [Edison Records PO Box 42586 Philadelphia, PA 19101-2586]- I really like these bands, I'm glad this split was done. All I can ask for is more songs, but both C's have a love for long, super-hard, complex HC songs with blatant metal overtones. God bless their angry little hearts. On swirly black, gray vinyl. If this was a split 10", I'd shit a brick for it, still it's choice.

V.A. The Strike/Dillinger Four [Doing It for the Kids 2020 Seabury Ave., Minneapolis, MN 55406]- I really liked these bands other efforts and considering how the flakes at Punk Planet love these 2 acts, I was all pumped up for this split. Well, it's still cool and all, but not as kick-ass as hoped for. Still more Clash memories pop up for me with these 2. Wish I knew the covers (by the Pogues & Tom Robinson Band). What have I got to bitch about?

V.A. Charles Bronson/Quill [Nat Records]- I bought this record at the one and only time I got to see Charles Bronson play live. The recording doesn't measure up to the live performance, but that just proves they're a good HC band because all good ones rock the shit live. Anyway, real good fast HC with cool DIY attitude. Quill are from Japan and they've got the power violence thing down just right. Rockin'!

V.A. Botch/nineironspitfire [Indecision Records, PO Box 5781, Huntington Beach, CA

92615]- Simply put, this crushes. Mid-tempo, chaotic, crazy, pissed off modern hardcore with definite Deadguy influences. The Botch side has some droney emo breaks that add some diversity. The nineiron side has the better recording. If you like this type of music, definitely get this, it rocks. [Yemin]

V.A. Black Army Jacket/Noothgrush [Reservoir PO Box 790366 Middle Village, NY 11379-0366]- Comes with Monkeybite fanzine, the one dedicated to monkeys, power violence, and hardcore monkeys. The studio-active BAJ give us their slowest songs yet, which is to say they are normal paced thick, dark tunes. Noothgrush, who didn't impress me on their last 7", are total Sabbath here and I guess that's OK. Slower violence.

V.A. The VSS/Rye Coalition 2x7" [Super 8, PO Box 4023 Boston, MA 02101]- The VSS are putting the final touches on their contrived and controlled image. Enter the remix. Good kitsch but if you're going to make a house mix (a form of music that's so repetitive and seemingly unattached that it becomes music's most anonymous form yet) use a 12" not a 7". Hammer the point into the ground. I was moving the other day and on the highway I reached for my friend's PIL cassette, and I thought "god, the VSS took a lot from these guys." Well, an Echo & The Bunnymen cover- close enough.

As for the Ryeside, there are two slightly and ever so slightly recordings of the same song. So either they thought it necessary to put this out for completists or maybe to show us the subtleties of their sound... but that's not possible because this sound belongs to Steve Albini. This is the biggest ripoff. [Finn]

V.A. The Drags/Peeches [GI Productions PO Box 6948 San Jose, CA 95150]- Each band covering each others songs. When I first heard this I thought I'd bet that these 2 cause quite a rancus, and I've seen the Peeches and goddamn... imaginewatching a shit load of Russ Myers women gogo dancing into a completely druggeed out frenzy. Good shit. [Finn]

V.A. Black Army Jacket/Spazz [Dogprint Fanzine, PO Box 84 Suffern, NY 10901]- Lenny Dogprint puts out his first record and he's gotta be psyched that he's got these 2 power violence outfits. BAJ rock fast and hard, and earn major playing time for dedicating a song to a fanzine (Greedy Bastard). Spazz do 6 songs, including 3 NYHC covers including (I think) Straight Ahead, Y.O.T. and more. Pretty fucking cool (especially with the fanzine).

V.A. Denied/Relentless [Respect Due Records, no address]- I really did not want to write this off as just 2 more NYHC bands but as the cover has it (a drawing of a kid with a gun) I guess I have to. I give the kids respect for starting a band. But do we need another tough guy band like 25 Ta Life or Killing Time? I mean I like some of the stuff out there...some! I think the E-chord era is over with. [Rich]

V.A. "Suburban Voice" [Suburban Voice Fanzine]- This version of the SV free 7" has 4 bands but Violent Society is the only one worthy of any praise. They've got punk rock in their backpocket. Hey, Al, your center labels on the record are kinda stale, put some skulls or basketballs on there or something!

V.A. Coalesce/Get Up Kids [Second Nature]- Is this where each band does the other band's songs? Emo pop, you have a hold on what they're trying to do. Coalesce sounds like someone swallowed a jigsaw. Moving HC. [Outside] The Kids sound sorta like the Promise Ring. Poppy, catchy. I don't now. I feel indifferent; sound like Piebald. Coalesce sounds like Karl



SILENT MAJORITY

from Earth Crisis big brother who is a big bully but not vegan. The clapping is good imagination. [Johnny]

Sunday morning drive with the folks music is the one side. Sounds like a record your mom would bring home. One of the scariest bands and one of the wimpiest bands on piece of vinyl. [Crackpipe]

V.A. The Goons/The Boils [Torque Records PO Box 229 Arlington, VA 22210-0229]- More punk rock from Torque, a rad label outside of DC. The Boils seem stuck in '85 or something, especially on "GI Bill" where they sing about the evils of high school kids getting money for college by enlisting the military. Please, guys, if you honestly think any kid enlisted in the Army or Marines these days kills babies, burns villages and is gonna die in a foreign country then you are fucking morons. The Army is a fucking country club. Take the cash and go to school. Duh. The Goons are better, and like their other stuff I've heard, have an aggressive attitude towards avoiding and fucking up the norms. Stick with the Goons.

V.A. "The Time is Now" [Tension Building 429 Osborne Ave., Morrisville, PA 19067]- Comes

with Tension Building fanzine and has all your favorite 88-style HC bands from the Northeast area: Floorpunch, Hands Tied, Rain on the Parade, 10 Yard Fight, Rancor. No surprises at all, the bands deliver the HC goods with good sound. Good luck finding it now.

V.A. Cave In/Piebald [Moo Cow Records]- Rock the casbah. Piebald play the emo meets HC meets feel-good chord playing I wanted to hear from them and Cave In shred it like maybe only Converge can these days. Not sure what there is to bitch about with this record, and if I can't find something bad, you sure as hell won't. Get it.

Photo: Glen Mariconda



PIEBALD

V.A. Eyehategod/Anal Cunt "In These Black Days Vol. 1" [Hydra Head PO Box 990248 Boston, MA 02199]- A Black Sabbath tribute from 2 bands I never cared about. Black Sabbath ain't shit to me. The only good thing was when A.C. sang along with 80's hit "Abra Cadabra." I like that song!

V.A. Converge/Brutal Truth "In These Black Days Vol. 2" [Hydra Head PO Box 990248 Boston, MA 02199]- More Black Sabbath covers and incredible packaging from Hydra Head. God I love their fonts and images. Anyway, I don't know what the originals featuring Ozzy sound like but I don't see how they can be better than what Converge and Brutal Truth do here. Old school metal with a new coating. Sabbath fools will blow loads over this.

V.A. Jihad/Inourselves [Makoto Recordings]- Early Makoto release. Jihad has 1 mediocre song & 1 that rocks ("Alone"). Inourselves can hold their own, a bit more stripped down. Seek out newer Jihad shit. Not sure if this one is still around to buy.

V.A. "Brewing" [Excursion PO Box 20224 Seattle, WA 98102]- Lotsa that screamy HC that everyone is playing these days. The 4 bands on here are Botch, Nineironspitfire, Slowsidedown and one more. I like the Helmet stuff Nine... does but the rest just grated on me. Funny thing is, I like Botch. Included is a note about how the Excursion guy & HeartattaCk are now enemies. Fight! Fight!

V.A. 7000 Dying Rats/Chelsea's Gone Under [Cascade PO Box 1910 Royal Oak, MI 48068-1910]- Comes with a hockey player trading card. Chelseas' Gone sucks and wastes my time. 7000... has a hockey thing going and have some alright music. Sorry, it's all just a blur.

V.A. Rod/Don't Call Me Brian [What Else Records PO Box 3411 Dayton, OH 45401]- 2 pop punk bands singing about... well, I didn't bother reading the lyrics, let's be honest here. One band thanks The Simpsons, so it's not all worthless.

V.A. Acrid/Bombs of Death [No Idea PO Box 14636 Gainesville, FL 32604-4636]- Total speedcore with wacky Slayer influences. Bombs of Death is some power violence all-star studio project featuring guys from bands people masturbate over. Anyway, BOD thrash like crazy and are awesome. Acrid is good, but not as tight or forceful as BOD. Damn fine 7" which I'm sure will sell like hotcakes. [\$3ppd]

V.A. Mental Pygmies/Whopper Breath [Probe Recrds PO Box 5068 Pleasanton, CA 94566]- I hope the nude woman on the cover can help this record sell because these bands are gonna need it. So un-P.C. it's just dumb. Aaron Probe sure can find some bad bands.

V.A. Floor/Ed Matus' Struggle [No Idea PO Box 14636 Gainesville, FL 32604-4636]- On grey/white swirl

vinyl, this ep has one great cool song from EM's Struggle, like a Jawbox with soul tune. It works really well. On the flipside, Floor is OK but I forget because EM's Struggle stuck out so much. [this the 2nd pressing]

V.A. "The Return of the X-Men" (2x7") [Commitment Records Klein Muiden 38, 1393 RL Nigtevecht, The Netherlands]- This new label from Europe is trying do some things, so that's good. Unfortunately, this double 7" is too cliché with the whole "X" thing for straight edge and the very conventional bands. Included is Spawn, Mainstrike, By The Grace of God (only U.S. band) and 5 others from Europe. The sound quality kinda bites.

V.A. Ex Members of.../Wardance Orange [Standfast Records PO Box 973 Lilburn, GA 30048]- These are some fucked up names for bands. I

like Wardance Orange better because they pack more of a punch with their 2 vocalist style and emo HC (Lifetime emo, not Still Life emo). Ex Members Of... were basic in my eyes. I can't even remember what they sound like 5 minutes later.

V.A. Deficit/Clam Chowder [33902 Zarzito Dr., Dana Point, CA 92629]- Who the fuck are these great HC punk bands from CA? I knew that whole state wasn't shit. These guys are real old school (not '88 stuff) like Negative Approach. Negative and rocking. Two thumbs up!

V.A. "Another Probe 7 Inch with a Girl on the Cover" [Probe PO Box 5068 Pleasanton, CA 94566]- I like the idea of having totally different kinds of bands on here: Charles Bronson, Fuckface, Yogurt, Your Mother... Lotsa music for a 7"! From screamy HC (Bronson) to funny music like King Missile (Your Mother). Aaron Probe is the balls.

V.A. One Way/MFR [Standfast Records PO Box 973 Lilburn, GA 30048]- More unknown HC bands from this GA label, and I think it's cool that some bands are getting a chance to get their music out from down there. Both these bands play more traditional 90's HC, which means it's a mix of '88 HC ideas and current length of songs and slower styles. Nothing special, but both bands are OK, with MFR being the better of the two because they avoid some cheesy licks One Way opts for. I hope the bands listen to old, fast HC and get better.

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Six Years Later....

Johnny T recently reminded me of the fact that 1998 marks our 6th year of doing Change Zine. I've always been bad when it comes to considering time in my life. Years such as 1984, 1987, 1990 really don't seem all that long ago to me, but I guess I'll just attribute that to having a good memory. Still, having done Change Zine for 11 issues (remember- it started with #0) the 6 years has been fun, and in retrospect it's a decent life for a fanzine. Luckily, Change Zine doesn't eat at my heart like a band does, but at the same time I'm trying to keep the whole thing fresh enough so that it doesn't become stale like many older fanzines end up.

While not much has really "changed" in the past 6 years in any real sense, I can honestly say that the situation is now different. Johnny T read issue #0 and sent in a letter about how much he loved the Bosstones and what CT bands he liked. What a stupid kid he was. Also, I really think bands are better these days and the scene is more open-minded, and also opinionated. No longer do bad HC bands dominate the scene like before.

But for me personally, life has been good. I'm not a reflective person at all, usually because it depresses me and I get no satisfaction whatsoever from thinking about the past. But I'm happy in my current status. I used to feel like there was something big in life I was destined for, but now I don't find myself dreaming of doing special or becoming something I'm not. This is my life, 6 years later. I'm still special.

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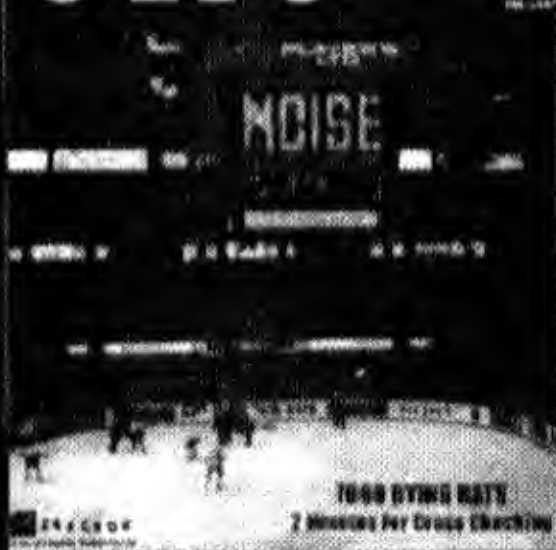
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CROSSING THE RIVER

THE NEW JERSEY



Being in New York City, people mistake the most exciting team in the area to be the Knicks. Well, we've got news for you all because the New Jersey Nets is the NBA team that has been getting our juices flowing lately. Written off by most every major sports publication in their preseason polls, the Nets were even picked by Sports Illustrated to be last in their division. Well, S.I. are a bunch of fucking idiots because anyone who has seen Sam Cassell play point guard or Jayson Williams rebound knows that the Nets will not go quietly. Add the all-around skills of Kendall Gill, the speed of Kerry Kittles, the old school moves of Chris Gatling & rookie Van Horn into the mix, and you've got not only a solid club, but a fun one, too. What's really cool about the Nets is that they've got Michael Cage and Xavier McDaniel around to beat up the young kids flooding the NBA these days.

So on November 20, 1997, Barba took the bus to New Jersey and got the scoop from some players before their game against the Portland Trailblazers, a game which the Nets won in the closing seconds in a charged atmosphere. You may remember Barba from his Chicago Bulls interviews. Hey, how many guys do you know who can get Xavier McDaniel to sing to him and then get Jayson Williams to invite him out for drinks after the game, and finally get Sam Cassell to get all emo?

The first guy I got all by himself was the X-Man, newly signed...

XAVIER "X-MAN" McDANIEL

Hey there, X-Man, I got some questions for you.

Yeah, I'm, listening man.

So I'm writing for a music mag. What kind of music do you play to get the ladies in the mood?

Naw, I don't mess with no ladies, man. I'm a virgin [laughs].

Speaking of that, you believe that about AC Green [note: AC Green is a self-proclaimed 35 year-old virgin]?

I don't know. Everybody's different. I can't say what he's doing and not doing, you know.

But for me, I'm a rap man myself. I listen to rap. But I figure if you're going to do something with a lady, you probably wanna have some Barry White, some Luther Vandross.

You wanna have some nice, slow music on.

Now what if you had control of the P.A. during the game?

Huh?

Police what?

Where he took that song "Every Breath You Take." You know that song.

[X-Man starts singing] "Every Breath You Take." Yeah, I thought it was a good rap.

That was a dedication to Biggie, you know.

Oh it was?

[X-Man starts singing again] "...Every move you make..." Yeah, that was dedicated to Biggie.

I thought that was a good rap.

Unfortunately, him and Tupac had to be gunned down, you know. It's sad to see someone like that, anyone, not just a celebrity, but anyone...

And when people come back and show love and respect for 'em that's great.

Someone else come up to X-Man, so I thank him and move on to...

Someone else come up to X-Man, so I thank him and move on to...

SHERMAN DOUGLAS

What kind of music do you play to get the ladies in the mood?

I think the thing is to listen to different types.

There's Babyface. Then you got Luther Vandross.

You got Prince. It depends what your pleasure is.

It depends on who the artist is. You got some of the oldies like Marvin

say? Milwaukee, Utah.

Toronto? Vancouver?

No, those are pretty nice places. No, Utah's got to be one of the most boring places.

Milwaukee. Then you got Denver, some of the cold places.

What's the meanest thing a fan has ever yelled at you?

Oh, I pretty much can accept anybody, but you know, when they start to get personal, start talking about your father, and that. But it's not like I did any criminal activity where it can get to me, so nothing really fazes me.

What about any of the press guys. Do they ever get on your nerves? Do they get a little hypercritical at times?

I don't really read the local paper at all. They will make you better than you really are or worse than what you are.

We talk about basketball movies for a little.

Sherman names "White Men Can't Jump" as the best basketball movie ever but can't come up with a worst one despite me naming quite a few good candidates. I then ask Sherman to give the Oscar to the best basketball player turned actor

WHATS THAT TATTOO ON TONI KUKOCS ARM...
THAT THING ON KUKOCS ARM... UM, I DONT
KNOW, THATS A GOOD ONE. YOU ASK SOME
GOOD QUESTIONS. I AINT NEVER LOOKED
AT TONI KUKOCS ARM. HE DOESNT HAVE
MUCH OF AN ARM.

You know, if you had control of the P.A. during the game, what kind of music would you play then?

Oh, most definitely rap. That's it baby, rap music. I grew up on it. And I'm down with it. You know what I'm saying my brother?

Yes. Like who?

Tupac. Biggie. Getto Boys, Ice Cube, Run DMC, Whoudini, Salt-n-Pepa. I listen to a little bit of everybody, you know. Kick, KRS-One, I like 'em all, especially when they produce the phat tracks, you know. It's not always the words with me, it's the tracks. If the beat is on...

Yeah.

Then I can get into it. You know, that's what I like about rap. I like to see the old remixes, like what Biggie did with Diana Ross. You know, the beat.

What about the Puffy song, where he, um... [I realize I don't know the name of the song]. **Where he samples the Police, you think that's getting--**

Gaye and the O'Jays and stuff like that.

So when you go out do women actually try to pick you up? Do they use lines?

[Pauses] What does this have to do with basketball?

Nothing. This is just like real life questions. OK, go ahead.

You know how guys will have lines, and they're like really bad. Do women use lines on you?

I think women in the 90's are more likely to approach men. None of that "I'll wait for him to ask me" stuff. So right now women will be "Hi, how are you doing?" They'll introduce themselves, you know, stuff like that.

But they don't have any bad lines like guys do.

Nah, I think they're a little classier than us.

You know how men are. We'll do anything.

Yeah, I know. OK, what's the worst NBA city to visit? The ones where you just stay in the hotel room?

Milwaukee. You know. What does everybody

from the following list of nominees:

- Dr. J in "The Fish That Saved Pittsburgh"
- John Salley in "Eddie"
- Kareem Abdul Jabbar in that Bruce Lee film "Game of Death"
- Shaq in "Kazeem"
- Georghe Muresan in that Snickers commercial.

I like George. I gotta go with George.

The conversation starts to drag on, so Sherman says I should go over and talk to Jayson Williams who was holding court on the other side of the locker room. Around him were three or four beat reporters waiting for him to say something witty so they could write it down.

JAYSON WILLIAMS

Where you from?

Change Zine. We're a punk mag. Here's my first question for you. What kind of music do you play to get ladies in the mood?

Luther Vandross.

Really, does that work?

Yeah, it works.

You believe that thing about AC Green being a virgin?

[laughs] Well, to each his own. I don't know AC. I do know he's a preacher and he had a fist fight on the basketball court.

What's the worst NBA city to visit?

Cleveland. [Sherman yells over to him]

And Milwaukee.

[I give him the 5 five nominees for best actor]

Malik Sealy in "Eddie."

Who would you want to play yourself in a movie?

[long pause] Who would play me? These are good questions. [the beat reporters laugh on cue] You should catch me after the game. Down at Jake's Bar & Grill or something. Who would play me? James Earl Jones!

ing, and I told him to come down after the game. And I said come down, I'll sign you an autograph. He came down and I threw water on him. And guess who was sitting behind him? Rod Thorn [VP of NBA- he hands out fines to players, like the Dean of Discipline or something]. I was like "aww, shit," seen him out of the corner of my eye [more laughter from the beat reporters].

I've been asking this of everybody and nobody seems to know what it is. What's that tattoo on Tony Kukoc's arm?

That thing on Toni Kukoc's arm? Um, I don't know, that's a good one. You ask some good questions. I ain't never looked at Toni Kukoc's arm. He doesn't have much of an arm.

Later I find Sam Cassell off sitting by himself. His alma mater, Florida State, just lost a big football game he was watching on TV.

don't get asked. What's something you wish that that press guys would ask you more?

[Sam looks up at me] How I'm doing.

What, you mean personally, off the court?

Yeah, how I'm doing personally.

Well, how are you doing?

I'm doing good, I'm doing really, really good.

You get tired of answering basketball questions every night. I know it's our job, but...

You think the press guys get hypercritical at times, asking about every play or one basket?

You know, you just find yourself saying the same the same thing over and over again. So it doesn't really bother me, the media.

So what's the worst NBA city to visit?

I really don't like Utah. No, wait, as a matter of fact... I eat good fish when I'm in Utah.

In Utah?!

I have some of my best meals in Utah.

**HE KEPT ON ME THE
WHOLE GAME, CURSING,
AND I TOLD HIM TO
COME DOWN AFTER THE
GAME. AND I SAID
COME DOWN, ILL SIGN
YOU AN AUTOGRAPH.
HE CAME DOWN AND I
THREW WATER ON HIM.**



What was the movie he played where he played the sanitation guy and married the lady with three kids? [nobody knows] Shit man, don't tell me I dreamed the movie. It was something. "Chlorine!" "Chlor..." No. Chlorine, Maline... "Claudine!" [pause] Yeah, go ahead.

What was the meanest thing a person's yelled at you? A fan. Does it ever get to you?

There's a guy in Utah who's always yelling something. When I get to my car he's always yelling "get to the weight room." I hate that shit. You know what, there was that guy in Philadelphia who would yell stuff every time I shot a free throw. I tried to find him for five games, and I finally found out who he was. I went to fake, as if I was gonna shoot, and he yelled out. So I saw him and said "got your ass!" He kept on me the whole game, curs-

SAM CASSELL

I've been asking everybody this. What kind of music do you play to get ladies in the mood?

What kind of music do I play? [somebody walks by and teases Sammy about Florida State]. Get the hell out of here, Casey!

Um, what kind of music do I play? R&B. No doubt, R&B.

Yeah? What if you had control of the PA during the game. What kind of music? The PA in the arena?

Yeah. Do you like the music they play?

Well, it's getting better. I'd play up-tempo, the hottest thing going. I'd play Busta Rhymes, Redman. You know 'cause you're getting ready for the game.

Yeah. You know, I'm just going around asking players stuff they want to talk about but

You just don't do anything after the meal.

That's right, back to the motel. [Sam has to go]

Thanks a lot.

The game: I grab some free turkey dinner

(thank you Nets!) before the game, which was

great (the game that is, though that's not to

say the turkey wasn't great either!). The Nets

kept it close and won in the last minute on

three consecutive Portland turnovers. This is

a good Nets team, better than I thought they'd

be. They were really pumped up after this

game, full of emotion.

Extra, Extra!

A few cats who helped out this issue were neglected in the starting line-up. They don't get columns because I hate fanzines with 617 columns by people you never heard of before.

Bryon Finn [Finn] displays a musical knowledge that rivals Yemin's, though his guitar playing surely could use some more work. One day Bryon and I spent about 3 hours trying to kick and head a soccer ball into a basketball hoop at the Newport, RI naval base. I don't think we got it in once.

Rich [Rich] often helps run NYHC shows by threatening to take off his windbreaker but I've yet to see it come off.

The Crackpipe Kid [Crackpipe] is actually the brother of Pat Outside, whose real last name is Besaillon or some French shit like that. Ask him about having the worst tattoo in history. It rivals Charlie Manson's, that's how majestic it is.

Yes, I know Patrick Ewing is out for the year for the Knicks. Yes, I know Shawn Kemp is no longer playing for the Sonics. Don't me ask me for my opinion on it all because it will all go over your head so fast it'll be a waste of both your time and mine.

Blatant new trends in music these days:

1. Devilcore/metalcore. Now that there's 8,957 bands who try to scare me with their "we're so fucking hard & evil we scare you" schtick, it's getting really old, really fast. I mean singing about the apocalypse and acting like you're possessed for 30 minutes while doing metal riffs seems fun and all but let's take it to the next level already. Start wearing makeup because you're hurting my fucking ears.

2. Scream-and-go-nuts HC. These are the more emo version of the metalcore guys because they like to hold the mic all funny, fall on the floor, and get all screamy while 30 kids in some hall stare at them. They are usually well educated and have some agenda but it all seems so forced. Stand the fuck up, stare me in the eyes, quit mumbling, and just rock it.

3. Tough guys from soft places. I don't mean to say that you have to come from the streets and have gotten into 200 fights by age 20 like John Joseph or something, but the whole ebonics thing fails miserably when applied to guys with baggy pants and tattoos from white neighborhoods. Just be yourself. It seems like they all live for what their buddies and "crews" think. Spare me your mass idiot theories on life, unity and togetherness. In the February issue of **Slam** magazine, your truly will have an article running on rebounding. **Slam** is a national basketball magazine available everywhere mags are sold. Yes, I am very excited about it. I'm not sure who is on the cover yet, but it will be after the one featuring Kobe Bryant (Lakers) on the cover. Got it? Buy it!

Sorry for leaving out the Live Show Chart this issue. I had done about 50 band reviews but it got outdated and then I didn't review even half the shows I attended. I'll try for issue #11.

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Reviews have been forged in the hearts and minds of the following reviewers: Patrick [nothing], Dan Yemin [Yemin], Bryon Finn [Finn] and Rich [Rich]. I think we did a good job, though it really is becoming a burden. Still, we made a fucking commitment here, and if the bands take the time to make the rock, we'll check it out.

When sending music to be burned at our stake, feel free to let us know how much it costs, we'll pass the info along.

25 Ta Life "Strength Through Unity..." [Triple Crown Records 331 W. 57th St. #472, NYC, NY 10019]- The first song is real good, but after that it all becomes too metal to me with very mixed messages in the lyrics. I'm really not sure how you go from "we must tolerate" in one song to "tuff guy I'm gonna be, disrespect my crew, disrespect my family...now you must back up all that shit you spoke." So much for tolerance.

30 Second Motion Picture "Can't Kill Me" [Spectra Sonic Sound Box 80067 Ottawa Ontario k1s 5n6 Canada]- Damn, this is high quality vinyl, real thick and black. The band is good, and if this was released on Jade Tree I wouldn't have been surprised. Kinda soft yet not wimpy stuff. Nice and mild.

59 Times The Pain "Twenty Percent of My Hand" [Revelation Records, PO Box 5232, Huntington Beach, CA 92615-5232]- I can't remember this fucking CD for the life of me and I listened to it a week ago. Fuck 'em- they're Swedish and if I can't remember 'em then they ain't worth your time.

Absolution "Complete Discography" [Temperance, PO Box 685 Northfield, NJ 08225]- NYHC from a band everyone in the NYC seems to love but doesn't know much about. Anyway, for a band that lasted only 2 years, Absolution etched themselves into the HC wall because of their feirceness, personalities, and struggle. The layout sucks, but it's the same as old layouts, so it's not surprising. The sound quality was lacking, especially since so many songs are from a live show.

Absolution "Complete Discography" [Temperance Records, P.O. Box 685, Northfield, NJ 08225]- Finally here it is, the long awaited CD discography of one of the greatest NY hardcore outfits of the 80's, who had very little material released. The music was always raw and powerful, but what made the band stand out was the insane vocals, sort of like a NYHC version of David Yow from Scratch Acid. This CD includes their monster track from the "Murders Among Us" compilation, and their 7-inch on Combined Effort, as well as demo and live tracks. This is essential but there are serious problems: The track listing is fucked up, & you have to sift through a lot of crappy sounding live stuff to find the classics.

BIG RECORDS

Also, this CD is titled "Complete Discography" yet it is missing their best song ever, the amazing Never Ending Game, from the "New Breed" tape comp. Sure there's a crappy live version, but it doesn't rival the real thing. Left me disappointed. [Yemin]

Acme "...to reduce the choir to one solist" [Edison PO Box 42586 Philadelphia, PA 19101-2586]- A real good collection of Acme stuff from old EP's, comps and such. These guys play that devilcore stuff but instead of beating around the bush, they come right out on each song and scream at you with vox and music on top of one another. Real attack oriented.

Action Patrol "1993-96 on Patrol" [Whirled Records PO Box 5431 Richmond, VA 23220]- This is best compared to the eccentricities of Cringer, with hummable to spazzable sung songs with a lot of rhythms taken from early Fugazi. It has a sense of fun but instilled with a sense of urgency missed way too often these days. [Finn]

All III "Mind Power" [B-Core, Apd. Co. 35221, 08080 Barcelona, Spain] Fucking GO!!! This Spanish band kicks ass over 90% of U.S. hardcore bands. Ass kicking, fast as shit music that is influenced by both early and late 80's hardcore/punk. Very urgent and genuine sounding. Only trouble is their lyrics are in english and their english is terrible (although this never seems to stop the hordes of semi-literate U.S. HC bands from writing stupid lyrics). Try your native tongue next time, boys. Otherwise, an amazing release. [Yemin]

Arson Family "La Cosa Nostra" [Mobcore Records, PO Box 5177 Wakefield, RI 02880]- Fucking choice. This RI super trio rock. Obviously weened on HC and punk (as evidenced by the DK's and Black Flag covers), they matured just enough to add old style Am Rep power. 20 songs long. Even though this HC/punk "community" will ignore them, I'm very fucking interested in these guys. People into Unsane, Black Flag, keep an eye out.

Ascension "The Years of Fire" [Toybox PO Box 14401 Chicago, IL 60614]- This is either a very long running joke about being all into evil and Satancore or Ascension is failing miserably in convincing me they are scary. More Integrity-style shit with demonic images on the packaging and freaky quotes before songs. Do Satanists celebrate X-Mas? I mean, hey, toys are toys, right?

Assuck "Misery Index" [Sound Pollution PO Box 17742 Covington, KY 41017]- Total grindcore from a band lots of people seem to dig. I missed 'em when they played CBGB's this past year but I'm sure they're great live because the songs on this LP seem like they'd pack more of

a punch in person. For me, it all started to blur together (grindcore full lengths will do that, ya know). Cool lyrics but maybe with so many bands trying so hard to sound "crazy" the originals like Assuck are being hurt by the rookies trying to play music like this.

At the Drive-In "El Gran Orgo" [Offtime Records PO Box 220763 El Paso, TX 79913]- Pretty good poor man's version of Dag Nasty version of emo though it comes off as a cross between Weston (vocally) and Avail, though not as powerful. I'm sure this is a good band but I'm not sporting wood over 'em right now. Hope they tour a lot.

Automatics "20 Golden Hits" [Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330]- A waste of time... at least the Queens sing about tits. [Finn]

Autumn [Crisis Records, PO Box 5232 Huntington Beach, CA 92615-5232]- Revelation (OK, Crisis, whatever... say, what's up with this bullshit anyway, I mean, it's Rev, right? Is Crisis supposed to be for "experimental" bands or something?) Anyway, Autumn don't suck but I'm gonna say they suck anyway. Cross wimpy emo with wannabe old Deadguy and here's what you get. I realize that's a bloody corner I've just painted Autumn into, but so fucking what.

Bad Brains "Black Dots" [Caroline Records]- Seems like anyone who can find an old Bad Brains recording session will put it out on CD these days-- GOOD! I love the Bad Brains, they're easily one of the best punk HC bands ever. "Black Dots" is the first recording session they ever did, done in 1979 with Don Zientara. It's great to hear the early versions of classics like "Don't Need It," "Pay to Cum," "Regulator" and more. Bow!! Bow!!

Bad Brains [ROIR, 611 Broadway, New York, NY 10012]- Fuck yeah! This is the best thing I've heard all year!!! Fucking blistering hardcore: fast, raw, tight, and pissed, the way it was meant to be. Some reggae songs thrown in here and there for flavor. Oh wait, this came out about 15 years ago, I must have just slipped it into the review pile so I could listen to something exciting for a change. If you don't own this, kill yourself. [Yemin]

The Bar Feeders "Scotto el Blotto" [Dill Records PO Box 347388 San Fran, CA 94134-7388]- Drinking, having fun, acting goofy, playing garage punk with an edge... sometimes life is a all fun and play. Just for these guys.

Better Than a Thousand "Just One" [Revelation, PO Box 5232 Huntington Beach, CA 92615-5232]- A relative all-star project featuring Ray Cappo plus some guys from

Damnation, Battery, whatever. First off, I like it because I like fast, power-driven hardcore with straight up production. Secondly, this is good but let's get real here: this band sounds like a newer version of late Youth Of Today. Personally, I think they should have been playing this music all along and not treat it as some special "old school" project, but we all have our take on things, don't we?

Ballgagger "Ache" [Theologian Records, PO Box 1070 Hermosa Beach, CA 90254]- What a cliché: a trio of women with a sex-based name who can't play for shit but still revel in the fact. Go listen to some Cro-Mags or something. You suck (but then again, your name already implies that, isn't that so sassy).

Beltaine "Crowning the Caged Kid" [Atomic Action 2030 W. Main Rd., Middletown, RI 02842]- Fuck, I have to state that there is a major trend these days for bands to play this hard-to-digest blend of influences from HC to noise to emo to Fugazi. I don't want to pigeon-hole Beltaine but I am struggling to see how they differentiate from so many others I review. I wish it moved me more.

Beta Minus Mechanic "Disassembly Required" [Revelation]- I'm not trying to say this sounds like folk, but it's everything I hate about new folk these days- like the Indigo Girls- how there's no real poetry- to how every line has its own political/ecological statement. It sounds like the singer is reading off a pamphlet I got handed in Harvard Square. Comes with famous quotes/mannerist illustrations. Should be on tour with the Cranberries next year. This really sucks. [Finn]

Blood For Blood "Spit my Last Breath" [Lost Disciple PO Box 340 Winthrop, MA 02152]- I do not even have to put the CD in to do the review. With a song like "Piss all Your Hopes and Dreams" and seeing them play with the Business (they were just horrible) BFB is a poor excuse for a Sheer Terror-type band. This rehash of macho bullshit has to stop. [Rich]

Blue Bird [Revelation, PO Box 523 Huntington Beach, CA 92615-5232]- Downright soulful singing and seering guitars that recall the finer moments of Reason To Believe and 7 Seconds' "Praise" LP. Surprisingly, a 4 star release from the label that ruined hardcore. [Finn]

Botch "The Ultimate Themes of Sex, Death and Religion" [Excursion Records, PO Box 20224, Seattle, WA 98102]- This CD is better than finding out that both John Stockton and Scottie Pippen have serious injuries (you're reading words from a guy who HATES both those motherfuckers). This is a gathering of previously released Botch music, including the Phyte Records 7", but I gotta tell ya' that this thing is awesome! Super-spazzy HC that goes "pow!" I have no idea what the guy is singing about (no- I don't read lyric sheets) but "O Fortuna" has half the words in Latin, so it wouldn't do me any good anyway. Is that from "Canon"? That song is the shit. Get Botch!

Bouncing Balls [Geunine Spurious Records PO Box 803664 Chicago, IL 60680]- Oh boy, these bands on the radio are so punk, oh yeah. I had a Sex Pistols record once, I bet if I start a band I could play the local bar. I just hope a famous football player doesn't jump on someone's head during my solo. [Finn]

The Bouncing Souls [Epitaph Records]- Soccer, BMX, East Coast weather... I think the Bouncing Souls should make me an honorary member. Fun, fast, catchy tunes from some wacky sons of bitches.

Boy Sets Fire "The Day the Sun Went Out" [Initial Records PO Box 17131 Louisville, KY 40217]- By the 2nd listen I finally turned the lightbulb on above my head; these guys remind me of Tool! Now, that's either a plus or minus in your book, but I gotta say that Boy Sets Fire aren't simply good ballhandlers, they can find their way to the hoop, too. A bit "screamy-gonuts" style, but it's not their fault it's all the rage these days. Pretty rockin'.

Bracket "Novelty Forever" [Fat Wreck Chords, PO Box 193690 San Fran, CA 94119- 3690]- This just sounds too commercial. I shouldn't complain that he sings too well or that it's too clean, but the elements mesh so well that it becomes so smooth. Totally nonabrasive yet competent pop punk. [Finn]

Brand New Unit "Looking Back Again" [BYO Records, PO Box 67A64, Los Angeles, CA 90067]- Glad to see B.N.U. moving to a larger label (from Excursion I believe) because they deserve it. Rocking Cali HC with cool vocals that are angst-sung. Each song has lots of bang to it. Top-notch recording job, too.

Brother's Keeper "Self-fulfilling Prophecy" [Trustkill 23 Farm Edge Ln., Tinton Falls, NJ 07724]- This band

has always been bad in my eyes, and more of their new school metalcore won't go far in changing my outlook. The vox are kinda different, bad, but still different. I bet the kids love 'em in PA.

Brutal Truth "Sounds of the Animal Kingdom" [Relapse Records Po Box 251 Millersville, PA 17551]- Crazy thrash-metal-core destruction music that's just too thrash for me. See, I didn't grow up on speed metal like lots of people so Brutal Truth has never blown me away. If you like BT, I see no reason why you'd stop now, they sound crazy as fuck but a lot of it is lost on me. Normally I'd throw in a sarcastic line like

"shout at the devil", but I think Brutal Truth are better than that.

Built To Last [Resurrection AD PO Box 763 Red Bank, NJ 07701]- I've heard worse versions of bands trying to sound like Killing Time. Conventional in all the right spots but thankfully not too into the Victory sound, this band does nothing for my soul, but few do, so take heart, boys. I've just heard it done much better and with much more conviction and power.

The Business "The Truth, the Whole Truth..." [TAANG! Records]- I don't think I could've given the singles collection a more glowing review. Those songs still knock me on my ass. But these new songs, you can tell they're new and not just outtakes because they don't really transcend time. Those old songs bring to mind England during a certain period but the songs last. With lyrics like "Oi you punk what's wrong with you/ hard kids are coming through/



BLACK ARMY JACKET

Oi you skins how about you/ you must unite or we'll be through." I liked the Business not because I agreed with all the politics but because they didn't apologize, they wrote songs as a testament to their lives. Lyrics like these are trying to appeal to a new audience, especially with those forced choruses. [Finn]

Butterglove [Speed Kills, PO Box 14561, Chicago, IL 60614]- Between Honor Role and Breadwinner, Pen Rollins made this. Makes math rock seem like a joke. There are so many riffs per song, and they're heavy. And that warbling screech- I thought it was another guitar but it's vocals. My wet dream. [Finn]

By The Grace of God "Perspective" [Victory Records, PO Box 146546 Chicago, IL 60614]- I'm not a fan. Though not a fault of the band's, this group has earned a rep as a "bringing it back" band, meaning they play old style HC. Whatever. It sounds unspecial to me. The vox pretty much annoy me. And I can't get into their "fight corporate America" angle, either. I'm sure the guys involved are smart and mean it, but it all comes off as by the numbers to me. I hope they at least start playing Guilt songs live.

By The Grace Of God "Perspective" [Victory Records, PO Box 146546, Chicago, IL 60614]- Here's an instance in which I like the politics more than the music. But I do want to stress how important I consider politics in hardcore, especially since most punk and HC these days seems devoid of any lyrical content that's in any way relevant to my life. This is fast, aggressive, and intelligent melodic hardcore that is well above average, played by some Louisville old-timers who are still plugging away, and definitely deserve our respect. I always thought Rob's voice was at its best when he screams, and I feel that his singing is less powerful and more emo. On this LP he does both, and of course I like the screamed stuff the best. Great to see straightedgers criticizing the evil Nike Corp. Go boys! [Yemin]

Candy Machine "Tune International" [DeSoto/Dischord PO Box 60335 Washington, DC 2039]- It may have been the jerky Wire-esque vocals or the fact that the singer twitches and has these big-ass eyebrows that makes him so damn comparable to David Byrne. Fans of Unwound's "Repetition" take notice. Stuttering rhythms involved with a sense of spy themes and high-tech machines. But then Jen came in and said it sounds like old Psychic TV. [Finn]

Capitalist Casualties [SlapAHam PO Box 420843 San Francisco, CA 94142--0843]- Lordhelp me, I've got 74 songs by these HC speed freaks to listen to and I'm trying to figure how many beats on the snare drum that is. Probably 8,723,904 or something. This is a collection of rare shit, split tracks and comp tracks, whatever. The sound quality was really good, these guys are so tight for a thrash HC band it is sick. I couldn't take all 74 songs, I felt bludgeoned. Hardcore for the HC.

Cast Iron Hike "Watch It Burn" [Victory Records, PO Box 146546 Chicago, IL 60614]- It does no one any good to beat around the bush... Cast Iron Hike reminds of the one fucking kid who always ends up on my team when playing hoops. He's a nice guy and all, but there is no fucking way I'm passing him the ball because he's just got no game.

Catharsis "Samsara" [CrimethInc. 2695 Rangewood Dr., Atlanta, GA 30345]- Integrity has been dethroned. Catharsis have definitely unseated their dark, evil brethren for tops of the evilcore charts with this one. The packaging, lyrics and music scream "scare you with evil shit" and it works. The production on this is great, and the playing and vox are much better than Catharsis' last effort. Trust me, after the last Integrity record, stick with Catharsis!

Christ "Only Every Other Day" [Temperance Records, PO Box 685, Northfield, NJ 08225]- You know, there's lots of this kind of music floating around these days- long, drawn out songs that fluctuate between repetition and then attack-style parts with screaming to break up the soft parts. I don't hate Christ but it's certainly not a band I'll remember, that's for sure. If it was 18 minutes of just the noise and screaming, it'd be better I think, but I'm not in the band, so...

Clairmel "Fair Weather Fan" [No Idea PO Box 14636 Gainesville, FL 32604-4636]- I am racking my measely brain trying to find the correct references Clairmel triggered in my mind but instead I get to describe this music with no other bands getting mentioned; lucky you! Sorta Jawbreaker, sorta Superchunk, sorta... oh, fuck that's a copout. Clairmel have a snazzy vocalist- it's real present but not to the point where the rock is left behind. The music can be speedy but for the most part remains in the post-HC/punk vein where Dave Smalley tries to go with his current band and fails. On blue vinyl (lucky me this time) with rad packaging complete with tracing paper and silver ink. [\$7ppd]

Cletus "Protein Packed" [Johann's Face PO Box 479164 Chicago, IL 60647]- If the packaging is to be believed, the singer for this band died this year, I guess after this was recorded, so that's a fucking shame. I'd like

to say he went out after making a great record, but I can't lie to the dead, they can tell when you're full of bullshit. Cletus does the punk rock thing with pop edge and speed, though the vox have a snotty edge, really nasal-sounding. The songs all have funny titles, so it's good they have fun, but I don't get the joke.

Coalesce "Give Them Rope" [Edison PO Box 42586 Philadelphia, PA 19101-2586]- Yowsa. While there may be many good evilcore bands these days who play HC with thrash & metal influences, few recordings can capture the essence of what all these bands are trying to do like "Give Them Rope" does. Real heavy production and guitar reminds me of Kiss It Goodbye a lot-- so that's a big plus. This thing is so heavy it will turn all you 100 lb. weaklings into beasts in the end.


Craw "Map Monitor Surge" [Cambodia Recordings, 16013 Waterloo Rd., Suite 405 Cleveland, OH]- A thinking man's band for sure, Craw are still at it; odd music with tons of parts that many more bands seem to be into these days than 3 years ago. The songs don't really move me, and the music isn't as powerful as their earlier stuff, but Craw can still make the rock roll. Real good sound on this.

Dance of Days "6 Fiest Hits" [Teenager in a Box Records Caixa Postal 205 Sao Paulo SP Cep 010559970 Brazil]- OK, if you were looking for some post punk a la Embrace, it's only evident in the lyrics and whoever named the band. This is what I would have called emo before everyone came up with a zillion fractions we have now- sounds like when NY started to ease their stance and bands like Quicksand started, well that might just be the voice. Either way, surprise #2 from Brazil. [Finn]

Deadstoolpigeon "Statue" [Crucial Response, Kaiserfeld 98, 46047 Oberhausen Germany]- Left wing HC from Germany that isn't as good as their earlier effort I heard. Too conventional, like standard new style Slapshot. Big basic guitars. Unspecial. Too bad.

Devoid Of Faith "Discography" [Hater of God Records, PO Box 1371 Troy, NY 12181-1371]- As long as bands like D.O.F. keep rocking the free world, I will keep listening to hardcore. Kinda thrash and noise core, but these guys couldn't shake their old school roots if they were burned at the stake. 25 songs of speed, awesome "mosh parts" then who knows what. This should appeal to anyone into everything from SxE stuff to Deadguy/Kiss It G'Bye stuff to power violence Slap A Ham stuff. I'd love to see this band in front of an active crowd.

Devola "Playing the Game..." [Mountain PO Box 220320 Greenpoint Post Office, Brooklyn, NY 11222-9997]- I have no idea how they can charge only \$4ppd for this CD, but I say if they suck at math take advantage and order it now! Total scream-go-nuts HC with lotsa speed and aggression. Awesome lyrics addressing various issues (small and large). Buy it! [\$4ppd]



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Follow Through "Taking It Back"

[Smorgasbord Records 50 Woodstock Rd., Carmel, NY 10512]- A CT SxE HC band who isn't afraid in thinking its 1988 all over again. Unfortunately, they embrace the cliches more than the power of the music, but kids will be kids. The lyrics are so ridiculous I chuckle ("You Booze You Lose" sounds like a Grudge song). The music isn't bad and the effort is noted, but some originality might help. Their live show has lots more aggression, I hope it comes out on record next time.

Franklin "Building in A and E" [Spectra Sonic

PO Box 80067 Ottawa Onatrio k1s 5n6 Canada]- I remember Franklin from about '92 or so and they were real good then, a mix of Fugazi and punk rock and more. So it doesn't surprise me that this current CD is more "mature" and slow. I could see these guys being on Dischord or Art Monk. It's hard for me to

The Gaia "1991-1997" [Sound Pollution PO

Box 17742 Covington, KY 41017]- Japancore/power violence from an all-female group from Japan. I really wish there was more info here on the band and the recordings, but they play total thrash and are real tight. I missed 'em when they played NYC this summer- too bad, my loss. This record may be the only way for you to hear this material. It didn't blow me away but it does pack a mean punch.

Gehenna "The War of the Sons of Light..."

[Crimethinc. 2695 Rangewood Dr. Atlanta, GA 30345]- More metal devilcore. I think it's pure death metal but that seems to be in these days, so I guess Gehenna was ahead of their time. Heavy, thick, devils, devils everywhere.

Genuine "The Pessimist Project" [Temperance

Records PO Box 685 Northfield, NJ 08225]- I guess this is some SxE Krishna one-man project. The music is alright but it all seems like crap to me. I'm the ultimate pessimist, and in this case, two negatives do not equal a positive.

Grade "And Such Is Progress"

[Second Nature Recordings, P.O. Box 11543, Kansas City, MO 64138]- Strike one, cheesy acoustic ballad intro, and bad singing. I'll give it a chance because I know that emo kids actually consider this stuff to be "punk". Now the guy is screaming, and the music picks up and starts driving pretty nicely. The packaging is cool, and reminds me of Joseph Cornell's artwork. Now this thing is skipping like crazy. I dust off the CD, but it still skips. It must be my stereo's built-in emo alarm protecting me from the damaging effects of too much self-indulgent whining. I know they love this kind of stuff over at Punk Planet, so I won't feel too guilty about telling you that I think it's boring, although well-executed. [Yemin]

Grade "Page 15" [Temperance

Records, PO Box 685, Northfield, NJ 08225]- Any song 16 minutes long

would normally get a terrible review from me, but this band somehow gets it by the annoyingly-long police, mainly because it's kinda screamy and noisy. Deadguy pops to mind, but that's a sorry reference, though convenient. "Librarian", their 3-minute ditty, is pretty good, though, sorta Quicksand meets... well some fucking other good band. I liked the vox a lot. You might hate it, I thought it to be surprisingly OK.

H2O "Thicker Than Water" [Epitaph Records]-

I just don't like it. It pushes no boundaries, doesn't make me laugh, and makes me ask what all the kids sporting H2O shirts are thinking. Actually, I know full well what they are thinking but you don't want to hear my theories on it all. Remember... "If I say something that you don't like, just think about it I may be right." Amen, Marginal Man.

Half Empty "People are Basically Good" [New Disorder Records 445 14th St. San Francisco, CA 94103]- West Coast punk rock that reminds me of my youth before I got to pick and choose the good records. They sing about typical shit like how school sucks, how people sell out and how typical society sucks. It's standard San Fran punk though the female vocals are really bad when they kick in.

Hands Tied [EqualVision Records, PO Box 14,

Hudson, NY 12534]- New Jersey HC from ex-Mouthpiece guys. Much better than Mouthpiece, I know that for a fact. Pretty aggressive and speedy in an acceptable way. It may prove corny to some but I fucking enjoy it.

Hickey "The Naked Cult Of" [Poverty Records

915 Cole, Box #115, San Francisco, CA 94117]- I don't know much about these guys except from what I can figure out from the songs and the liner notes, but Hickey seem like a load to handle. They've got live songs where they totally fuck with people, cool messages left on their machine threatening them with violence, and 23 songs that go from bad punk to fast HC to other shit. So, Hickey is a punk band. Good for them, they are hard to find these days.

Homemade "As Well Fall" [Theologian

Records PO Box 1070 Hermosa Beach, CA 90254]- Feel-good HC with choruses right from 7 Seconds "New Wind" without the "woah oh's." But it doesn't sound derivative but rather real fresh. [Finn]

I Farm "So My Kids Won't Have To" [Creep

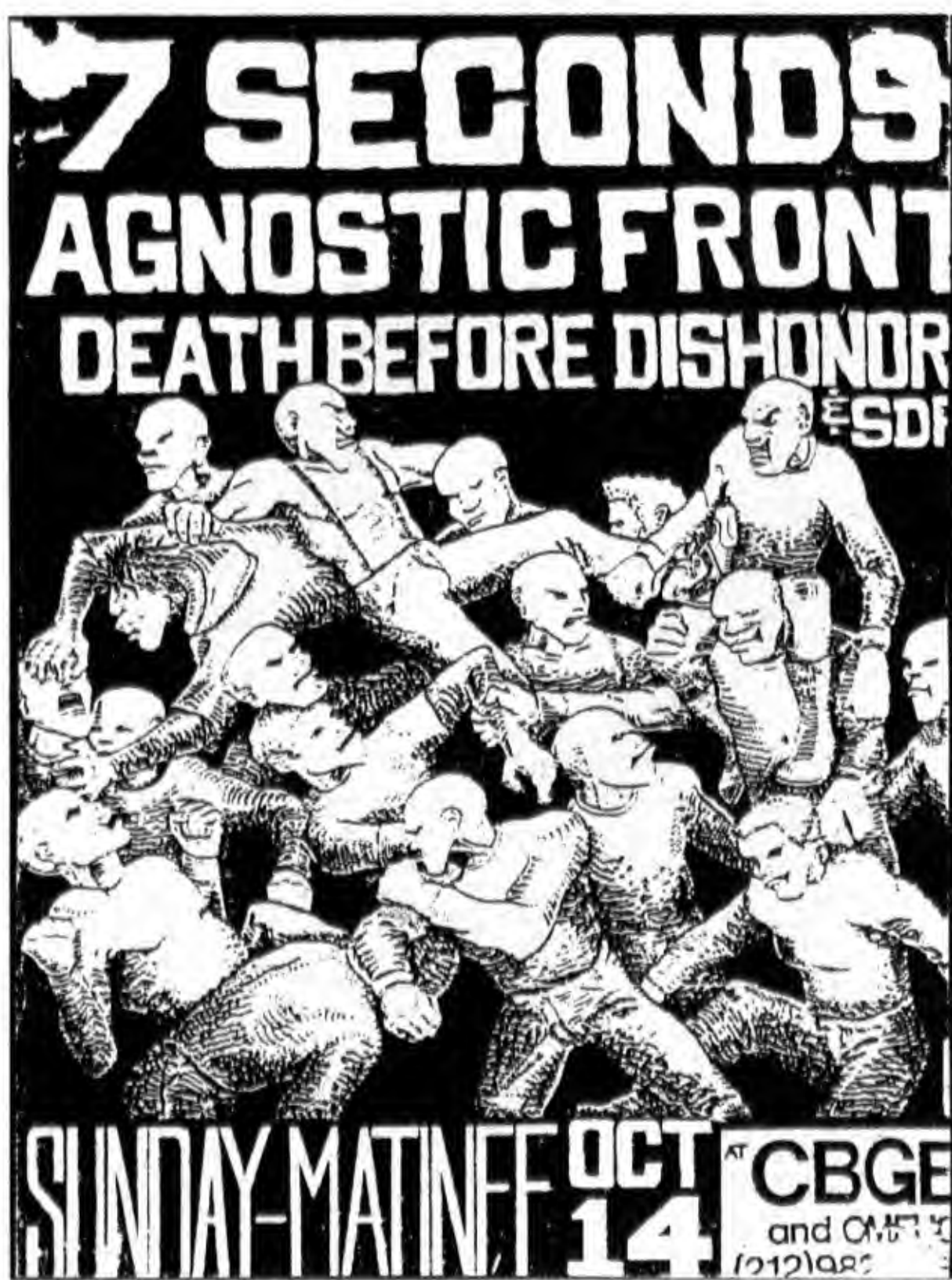
Records, Suite 220, 252 E. Market, West Chester, PA]- Inviting packaging with the Russian poster influenced graphics, with songs against Nazis and the sorts, and lots of criticism of the scene but then they throw some really stupid songs that break the continuity. Sounds like typical HC punk- not the NY style but like super early GangGreen. [Finn]

Ill Repute "Bleed" [The Edge Recordz, PO

Box 7111, Oxnard, CA 93031]- For those of you who were born in the 80's and don't know, Ill Repute were one of the less famous mainstays of the early 80's Southern California Punk/Hardcore scene. They've put out records sporadically over the last few years. This one is not so exciting. Although extremely tight and well-played, the songwriting suffers from sounding like stuff that FatWreck or Epitaph might reject for sounding too derivative. This style has gotten really tired. There are a couple of really good Youth Brigade-style L.A. punk anthems buried in here that might be worth digging up. Find their old stuff. [Yemin]

Inhuman "Evolver" [Eyeball Records PO Box

1653 Peter Stuy. Station NYC, NY 10009]- Wow, for a band that I thought would be a bad mix of posi-crew HC and NYC tough guy shit, Inhuman sure have good reason to slap me upside my head. This Brooklyn band, driven by a combo of really good vox and good style HC playing, reminds me a lot of Sick Of It All. They have speed, power, and sure some of it is



readily describe them, so that's good, though I wasn't selling my Bernard King cards to buy their other records or nothing.

Furious George "Gets A Record!" [Recess

Records, P.O. Box 1112, Torrance, CA 90505]- I really wanted to like this, I really did, especially because George Tabb's column is one of the things I eagerly look forward to every month in Maximum Rock N'Roll. Sorry, George, but this is the worst piece of rot I've heard in a long time. Boring, unimaginative 2 and 3-chord punk rock with moronic lyrics and some of the most irritating (not in a good way) vocals I've heard in my life. To make matters worse, in this decade's most disturbing instance of nepotism, this piece of shit made 4 top ten lists in MRR this month. Go figure. [Yemin]

predictable, but that's what HC can be about. Bravo, bravo! This band will hopefully get bigger soon.

Ink & Dagger [Initial Records, P.O. Box 17131, Louisville, KY 40217] O.K. for those of you who have been hiding under a rock for the past year, this band kicks ass, and their live show is not to be missed. Imagine a cross between Swiz and Deadguy, with some spooky post-hardcore influences creeping in, and a screamier version of the VSS singer on vocals. Very original, very heavy, very cool. This CD compiles their two 7 inches and a compilation track. It starts off kind of weird, so be patient, you will not be disappointed. Putting Philly back on the map! [Yemin]

Ink & Dagger "Drive This..." [Initial Records, PO Box 17131 Louisville, KY 40217]- The Internet chat groups worst nightmare, Philly's Ink & Dagger come across to me like this: make-up wearing kids who look like zombies and make abrasive music that reminds me of a harder Circus Lupus. The vox have that quirky edge, the music ain't bad, though it's not all that scary. If the band is trying to intrigue me then they've done one hell of a job (they probably will like the word "hell" in their review), though I'm not blown away by any stretch of the imagination.

Integrity "Seasons In The Size of Days" [Victory Records, PO Box 146546 Chicago, IL 60614]- 10 years from now, some kids will be going through the "hardcore" record section at some store for fun, picking up CD's and laughing at the photos and titles. You know, just like you did to all those 80's metal albums. Anyway, they pick up this Integrity album and burst out laughing at songs like "Diseased Prey within Casing", "ATF Assault," & "Burning Flesh Children to Mist." I thought I liked Integrity, but come on, Dwid! Even the scary photos make me whince. Oh, the sorry state of affairs.

Integrity "Taste of Every Sin" [Holy Church of Final Judgment/No Idea PO Box 14636 Gainesville, FL 32604-4636]- I think this is a collection of demo versions of songs, covering everything from the new "ATF Assault" to "Jimson Isolation" to "Those Who Fear Tomorrow." I get the feeling a lot of these songs are old because they aren't as completely powerful as other Integrity stuff I know, but that may also be due to demo production. For the price, though, this is both the best way to check out this band or get more of their songs. [\$7ppd from No Idea]

Jack Acid [New Disorder Records 445 14th St., San Francisco, CA 94103]- Isn't this some old CT punk band? I may be wrong, but I do know Jack Acid is dead, and I for one am not about to shed a tear over the loss. Really annoying vocals that I guess are punk but I've always found this style to be more whining than angry. The whole thing reminds me of people who listen to too much DK's. Bad punk. Only \$5, though.

Jack Killed Jill "In Stereo" [New Red Archives]- I suppose my life and interests are so far removed from this band that I can't even begin to comprehend how this shit group could sell a CD. It's not HC, and not punk either in my mind. I'd rather watch Full House or something.

Jejune "Junk" [Big Wheel Rec]- I'll refrain from being sassy here and give it to you straight: this annoyed the hell out of me. The band may think they're great for accomplishing that but the way I see it, you'd have to be a damn tolerant anti-fun music fan to sit through this band's set live and not want to down a case of beer to drink away the sounds (even if you're SxE like me). The first song is cool but after that I gagged.

Jihad "Old Testament" [Makoto Recordings, PO Box 50403 Kalamazoo, MI 49005]- In the middle of this CD during a live set they tell the crowd "either get up and dance or get the fuck out!" I really am into these fucking guys. They rock, they scream, and they have good things to say as interviews indicate. All this stuff is from comps and singles, but there is a live set, too. Lotsa music here. Jihad play hardcore with

Karate is destined to be in soundtracks, the Kenny Loggins of the late 90's: total background music.

Kill Your Idols "12 inch e.p." [None of the Above PO Box 654 Farmingville, NY 11738]- So fast it almost could have fit on a 7", this 9-song deal is the first work of vinyl from a band whose demo was awesome and live can bring it. In addition to a great rendition of "Small Man Big Mouth," these guys have some plain old awesome punk hardcore songs. "Change" is of course my favorite. Support Kill Your Idols! Real punk HC from NYC!

Killing Time "The Method" [Blackout, PO Box 1575 NYC, NY 10009]- The term "NYHC" conjures up many ideas in many people's heads these days. Killing Time always did and still does play what I consider some of the best NYHC. They just have an uncanny knack for putting together awesome chord progressions in such a way that they rock and are hard at the same time. Add some unexpected lyrics (through Anthony's vox) which show some savvy perspectives without being distant, and you've got all the NYHC you'll need for the time being.

FASTBREAK



some of that Ebullition scream-and-go-nuts-while-the-crowd-stands-still flavor but they also have actual power and pace. I like their newer music better, but this still is all-star material.

Jiker "An Eh for an Eh..." [Elevator Music PO Box 1502 New Haven, CT 06505]- Sounds a lot like Voodoo Gloe Skulls: you know, ska with HC roots and all but still fun at heart.

Karate "In Place of Real Insight" [Southern Records, PO Box 25529, Chicago, IL 60025]- For all my perceived ignorance, I can still appreciate lots of music. But lately I'm growing more and more intolerant of bands who play music where at shows not one single person has ever moved beyond tapping a foot or adjusting a backpack or tipping a drink. More of this wanna-be indie rock with a soft side. Quite frankly you bore the fuck out of me. I think

Kiss It Goodbye "She Loves Me, She Loves Me Not..." [Revelation Records, PO Box 5232 Huntington Beach, CA 92615-5232]- Revelation makes its smartest decision in about 8 years and gets one of Seattle's best exports (I rank Payton & Co. high as well). The only question mark with Kiss It Goodbye is if they'll ever get as big as they should. Standouts are "What If" and "Man Thing." Search and acquire (then destroy). And if my not-to-be-trusted sources are correct, this will be the last recording with Keith on guitar. For shame!

Lagwagon "Double Plaidinum" [Fat Wreck Chords PO Box 193690 San Fran, CA 94119-3690]- Though this isn't what I usually listen to, it's more like what I hope to find flipping on the radio in the car, desperate to avoid ska and country. I have to admit it's damn good pop.

punk, and after repeating "Smile" 4 times, well, I guess it's real good with a wall of sound. [Finn]

Lifter Puller "Half Dead and Dynamite" [No Alternative Records 2217 Nicollet Ave. S., Minneapolis, MN 55404]- Reminds me of good Urge Overkill, mainly with the vocals and rocking old Touch'n'Go style sass. The sound on this is real good, so for those of you into more rock than punk, Lifter Puller is your band. Pleasant.

Lifter Puller [Skene! P.O. Box 4522 St. Paul, MN 55104/Runt Viale e. Duse 16/A 50137 Firenze, Italy] Sometimes droning, sometimes meandering and melodic, this is kind of indie rock sounding stuff with vocals that irritate me, although there are some cool hooks and dynamics here and there. Nothing about this kicks my ass, or motivates me to take up space writing scathing critique. Actually the more I listen, the more I think I may put this on again when I'm in a quiet mood. [Yemin]

Living Scarifice "Reborn" [Tooth & Nail Records]- Look out! The crazy Christians are on the loose and they're making sure you know all about Jesus in the worst way! If Slayer can sing about demonic shit, then I guess this band can rip off Slayer and sing about the good Lord. Fight fire with fire--heaven's warriors now use metal. Oh, joy. I wonder if they can play Sunday matinees? Sabbath day and all, you know.

Los Crudos "Canciones Para Liberar Nuestros Fronteras" [Martin, 2340 W. 24thSt., Chicago, IL 60608]- I had heard Los Crudos before, but these guys just drop the fucking hammer hard on this one. Wow. Not only are they total DIY (they made the LP jackets & released it themselves), Los Crudos rock hardcore punk like very few others can. Power, speed, feeling. I know it goes against what the band thinks, but all others bands should just quit now because the Crudos destroy them.

Mainstrike "Quest For The answers" [Crucial Response, Kaiserfield 98, 46047 Oberhausen, Germany]- I guess the '88 SxE HC revival is strong in Europe, too. They've got all the varsity jackets and friends with X's on their hands, and their music ain't bad either. Looks like the force is with them.

Mandingo "Rock Like a Phoenician" [Dirty Records PO Box 6869, Glendale, AZ 85312-6869]- What can I say, it's live. So friends and previous fans take notice. It's kinda fast, kinda punk with pictures of kegs and their friends getting stupid. [Finn]

Maximum Penalty "Superlife" [Gypsy Records, c/o Velvel Records, 740 Broadway, NY, NY 10003]-Wow, this is bad. I know these

guys have mass street cred and old school history and everything, but there's no escaping the hard facts: this is cock rock. Arena rock mosh parts and opera style vocals. Sometimes they try to sound like later Bad Brains, but it's even worse than that, if you can imagine such a thing. Sorry. [Yemin]

Me First and the Gimmees Gimmees "Have a Ball" [Fat Wreck Chords, PO Box 193690 San Francisco, CA 94119-3690]- An all-cover band from Fat Wreck that seems to have a "cool guys" air to them, with Fat Mike and Chris Dodge somehow involved or associated. Well, call me stupid (well, I take that back, if you call me stupid I'll kick you ass), but I like punk rock versions of regular songs by Billy Joel, James Taylor and other old bastards. I wouldn't buy this, but I'd see 'em live.

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Milhouse "Obscenity in the Milk" [Wreck-Age PO Box 263 NYC, NY 10012]- Yikes, the Long Island hardcore punk terrorists have put together one raging record here. Great sound on this, you can hear the chaos but in comes out of my speakers in control. Fast, manic stuff with cool lyrics and vox. Milhouse used to rub me one way then the other before, but now they just kick ass. One of the best New York City area bands.

Millencolin "For Monkeys" [Epitaph Records]- More Epitaph rock with absolutely zero ingenuity. You're from fucking Sweden, sing in Swedish, at least that way I could laugh at you! I'd rather listen to a spoken-word CD from the Muppets Swedish Chef than listen to these guys again.

The Monorchid "Let Them Eat" [Lovitt Records 5800 W. Friendly Ave., box 17358 Greensboro, NC 27410]- First off, let me lay

down some facts here. Johnny T and Finn have been major fans of the Monorchid since the first 7" came out and no one outside of the old DC clique knew who they were. 2nd, it always takes me about 3 years to realize how aweomse bands like Ignition, Circus Lupups (and now The Monorchid) are, and by then they are broken up. With that said, I am giving this record to Johnny T for review (though he already bought it- clue in). My opinion of it: cool. I mean "cool," as in styling and yet strong. I feel like an individual when I listen to it, if that makes any sense at all.

More Fire for Burning People "Sitting Breathless in New Chairs" [Ruido Records, PO Box 7141 Richmond, VA 23221]- This comes close to the structures of Rodan but comes across much more cynical if not sinister. Where so many bands just change tempos and their ideas of dynamics are worthless pseudo melodies, MFFBP throw in some agitated noise riff like early no wave bands. Like Confusion is Sex era Sonic Youth. This does not aspire to be pretty music. [Finn]

Never Only Once "Saving Grace" [Pressure Point Records, P.O. Box 907, Colchester, VT 05446]- Modern sounding hardcore with introspective lyrics. Reminds me of Verbal Assault, Quicksand, and Quikness-era Bad Brains. Well-played and well-recorded. Sometimes his singing voice sounds pretty rock, though. Decent. [Yemin]

No Empathy "The Same Mistakes Endlessly Repeated" [Johann's Face, PO Box 479164 Chicago, IL 60647]- If Avail looked in the mirror, they must see No Empathy in the reflection. There is nothing wrong with a band that reminds me of Avail, right down to the good lyrics. Is this band a ripoff-- duh, no, No Empathy are rockers.

NOFX "So Long and Thanks For All the Shoes" [Epitaph, the mall]-What a surprise, this is great! Their last album sucked so bad, so I thought maybe they had peaked with "Punk in Drublic," although that 7-inch from last year gave me hope. This is fast, fun, smart, and tight, all the things that this band does well. Too much fucking ska, but the one good thing about CD's is that you can skip over the filler pretty easily. [Yemin]

No Motiv "Cynical" [The Edge Recordz, PO Box 7111, Oxnard, CA 93031]- Jason is a friend with whom I share a love for fast hardcore with melody, or as Jason would say in his Mayor Quimby voice, "songs with lots of thrash parts." About 2 years ago, he said, "buy the No Motiv 7 inch. You'll like it." I did. Now I get this LP to review, and it has some of the right ingredients (fast, tight, well-produced), but somehow ends up being dull and lifeless. In fact, it sounds like generic Fat Wreck Chords stuff, but not in good way. Hookless minor key octave parts, vocals with no kick, and even the dreaded reggae/ska parts, which are just inexcusable in this day and age. When they slow down and get pop-

pier on "924," "Never Ending Cloudy Day," and "Riki's Lake," they are actually good though. [Yemin]

No Use For a Name "Making Friends" [Fat Wreck Chords, PO Box 193690 San Fran, CA 94119-3690]- The "cool reviewer" says for me to trash this band as yet another Epifat Pennywagon derivative, but these bands still always end up getting me to play air guitar. I can see all the California babes waving at me now as I'm on stage, all the big-shorts homies dancing hard in fashionable gear... don't wake me now, it's like old Van Halen!! Panama!! Hot For Teacher!!

Not Rebecca "Rocketship to Canada" [Johanns Face Records, P.O. Box 479164, Chicago, IL 60647]- The songwriting is really good and

Oneida "A Place Called el Shaddai's" [Turnbuckle Records, 163 3rd ave. #435, NY, NY 10003]- Sounds like early Talking Heads except not nearly as good. Also some mellower stuff and some experimental noise stuff. They might call it eclectic and artsy, but I call it really annoying. Bye bye. [Yemin]

Onward "These Words Still Pray" [Crucial Response, Kaiserfeld 98, 46047 Oberhausen, Germany]- If these guys were from the U.S., they'd be huge. Total '88 hardcore with some attitude from today. Only 6 songs, but they're solid like Oakley under the boards. Sure, you know what it's all about (X's on the hands, lotsa men pointing, etc.) but that doesn't mean it's not fun to me.

Overcast "Fight Ambition to Kill" [Edison PO Box 42586 Philadelphia, PA 19101-2586]- Metal,

"More Metal than your Ma's Kettle" is the most fitting song title I've heard in a real long time.

Pezz "One Last Look..." [BYO Records PO Box 67A64 Los Angeles, CA 90067]- The Sterns at BYO know how to get bands that just stay on the good side of the Epitaph/Fat sound line. Pezz, mainly through their vox, keep that old style edge and don't fall into that chasm filled by bands like Pennywise, Lagwagon, etc... Like a harder, faster old Social Distortion before they turned country.

Piebald "When Life Hands You Lemons..." [Hydra Head, PO Box 990248, Boston, MA 02199]- Is this the same band I saw play AC/DC and had everyone taking their shirts off? "When Life..."

sounds like Garden Variety, which is completely cool, but it sure as hell was not what I expected. Some of the songs are thin with the piano and soft singing, but then again I'm thin and I don't view that as a negative. Finn might dig this.

Pineal Ventana "Breathe as You Might" [Altered Records, P.O. Box 724677, Atlanta, GA 31139-1677]- I don't know really how to describe this. Kind of weird, spooky and experimental. Repetitive tribal beats, spooky bass lines, droning guitar, and bleating saxophone. Annoying gothic vocals. Oh, so artistic. Would fit into mid-80's NY underground with Swans and Live Skull, only not half as good. I'm not stoked on this. Later. [Yemin]

Pinhead Circus "Detailed Instructions for the Self-Involved" [Better Youth Organization, P.O. Box 67A64 Los Angeles, CA 90067]- Yeah!!! This rocks. A little history: I had the opportunity to play with these guys in their native Colorado a couple of years ago, and I dug them a lot. Got one of their old records which I didn't dig so much, which happens a lot when I see a band live first. Well, boys and girls, with this record they got the job done right. If you like fast melodic punk, this is the record to buy this month! This kicks ass, and does not sound like a FatWreck clone. Sounds like a cross between Crimpshrine and Plow United, but with way better production than either of those bands, with good anthem choruses and mucho fast parts, but they don't play the "forbidden beat" (that annoying, drum machine sounding NOFX fast beat). Great recording, decent lyrics. Great job guys!!! [Yemin]

Positive State "The Bullshit Initiative" [Torque Records, PO Box 229 Arlington, VA 22210-0229]- Fuck yeah, man, I like this label Torque a lot, I wish they existed when I lived in No. VA. Positive State is a really cool band that seem young, smart, energetic, and diverse. Songs with great lyrics about how fucked America is and people in general. The music is hard to pin down, reminding me of how Gov't Issue wasn't easy to describe in their heyday. Punk, HC, whatever. Support this band!

Powerhouse "No Regrets" [Blackout, PO Box 1575 NYC, NY 10009]- I have no point but why do HC bands need to put photos of their 100 closest friends and favorite pitbull on records, with more names on the thank you list than there are lyrics? I kept this on a lot longer than I thought I would. Power House sound so much like the 1st Raw Deal demo before they made the mistake of adding those shitty metal leads. If you're one of the thousands on the back, you probably already own this. [Finn]

Promise Ring "The Horse Latitudes" [Jade Tree, 2310 Jennwynn Rd., Wilmington, DE 19810]- Stupid bastards. If you are unable to realize that the whole Sunny Day, wanna-be Fugazi, please put us on K Records "movement" has become almost as bad a joke as the late 80's SxE scene, then you are indeed unworthy of any decent attention. And you know what- I never even heard Sunndy Day, but I'm still saying they sound like 'em. If your hearts and souls are actually in this music, then I pity the weakness of your being. Chalk up another band in the "why?" category. I know everyone and their grandparents love the Promise Ring but I just happen to find it all so damn uninspiring.

Pulley "60 Cycle Hum" [Epitaph Records]- If you slow this down it'd be pop but it seems they're trying to prove how fast they can play their own songs so I guess we call that pop punk. But they have a song that tells us about how old school they are, so maybe my opinion isn't valid because I wasn't "on tour in 84"- so what. Dexterity isn't everything or for that matter, doesn't mean anything. [Finn]



catchy on this pop realize. It's tight, well-produced, and the harmonies are right on. It's also a little on the light side for me, as I like my pop to be aggressive. Some of this stuff leans really close to the college rock/indie rock format. Still, if that's your thing, this record sounds really good. [Yemin]

OmegaMan [912 Evelyn Ave., Clearwater, FL 34624]- More crazy-go-nuts spazzcore with serious metal influences, a la Converge. Real DIY, almost too much with the suprt-cheap cover/lyric sheet. Who cares, though, all that matters is the rock. These guys have amps that go to 11. Good stuff, a bit tiring, but good.

Quixote [Makoto Recordings PO Box 50403 Kalamazoo, MI 49005]- I'm glad this isn't on Caulfield so I can't compare this to them because it's pretty damn smooth, yet jagged, yet... Way better than Boy's Life but not as good as anyone on their thank you list. [Finn]

Reagan Youth "Live & Rare" [New Red Archives PO Box 210501 San Francisco, CA 94121]- A bunch of live and old demo songs from '83 from this old NY hardcore punk band. I couldn't even read the liner notes because the layout sucked so bad, but the little comments on each song was cool. I only knew the name Reagan Youth, not the band, so it's cool to hear this shit. A cool piece of history.

The Regrets "New Directions: Results Beat Boasts" [Crank!, 1223 Wilshire Blvd. #173, Santa Monica, CA 90403]- This is just about the worst thing I've ever been subjected to in my entire life. Indie rock emo garbage, which I hate anyway, but it's not even well-done or interesting. A waste of dwindling natural resources. I wouldn't even use this as a coaster for my beer. [Yemin]

Ringworm [Probe Records, P.O. Box 5068, Pleasanton, CA 94566/Nothing, 2538 La Mirada Dr., San Jose, CA 95125]- At the very least, this is more interesting than most of the stuff I've gotten to review. The music switches back and forth between a kind of laid back, quirky, yet aggressive bluesy thing that somehow reminds me of later Scratch Acid, and a more Sabbathesque heaviness, and some thrash, all of which sounds more punk than anything, because the production is honest, instead of slick. The vocals are tortured screaming. The artwork is weird. Lyrics are abstract, at times, but intelligent, with dark, sometimes supernatural imagery. There's politics buried in here somewhere, but it's going to take me a while to figure it out. Cool. [Yemin]

Roadside Monument "Eight Hours Away From Being A Man" [Tooth & Nail Records, Put your hands together and pray]- This started out with a fierce post-hardcore rager, and then deteriorated into a bunch of semi-acoustic indie babble, which sucked. Let's set the record straight: if you use the clean channel on your amp, you're wasting my time, end of story. The big name production by Bob Weston can't save this. Fuck I wonder if I can get \$2 for this at the used CD store? Also, I'm disturbed by the wolf-in-sheep's-clothing shit, putting out "punk" on a christian label. Well, I won't say it's wrong, I'll just say "buyer beware." It's a suspect device, baby. [Yemin]

The Rule of Nines [Phyte Records PO Box 14228 Santa Barbara, CA 93107]- HC from Cali with a real East Coast edge. Part thrash and part chugga with barked vocals. Good production.

Scalplock "Broken History" [Eastview, Bridge Street, Writtle, Chelmsford, Essex CM1 3EX, England-DO NOT WRITE THE BAND NAME ON THE LETTER!!!]- Some serious shit, ugly and pissed, mostly mid tempo heavy shit (not really metal though) with thrash parts mixed in.

The politics put forth in this release are, to me at least, totally inspiring in a world of punk and HC that is becoming another bland form of distraction, just like the mainstream media. The only problem is that their manifesto is written like a fucking doctoral dissertation, which is fine for me because I just finished writing one of those myself, but I don't think it's too accessible for most people. They are anti-capitalist and anti-imperialist. If you like it pissed & political, drop them a line. [Yemin]

Seven Gone "Calmer Voice" [Temperance, PO Box 685, Northfield, NJ 08225]- I think this band has some old guys in it that used to be hardcore. I think this band has guys in it that make bad music now. More of that post-HC meandering that makes me ill.

Sex-O-Rama [Oglie PO Box 404-X, Redondo Beach, CA 90277]- Check this out, folks: these are old porno flicks background music turned into full songs. All those 70's cheesy bass lines and disco beats from films like "Debbie Does Dallas," "Seka's Fantasies" and more. I have yet to actually see any of those flicks, but if you can't get busy to this, you can't get busy!

Shai Hulud "Hearts Once Nourished..." [Crisis/Revelation PO Box 5232 Huntington Beach, CA 92615-5232]- HC from some vegan, SxE, Krishna, Chirstian warriors. Just kidding. It is HC, more along the lines of the recently popular vocalist-acts-crazy variety though it really didn't rock my world or nothing. I just hear so many bands playing music along these lines that it all sucks when Converge lets loose.

Shallow, North Dakota "This Apparatus Must be Earthed" [Sonic Unyon PO Box 57347 Jackson Station, Hamilton, On, Canada]- This is the shit, and shit like this can only come out of nowhere, and nowhere this time is from our northern friends. So while you are looking for the next Chicago band, this is gonna whallop your head in. Very bass and drum heavy, crushing rhythms. Sure Canada has less handguns, serial murders, auto wrecks, but they make up for it here- pure disaster rock. [Finn]

Shutdown "Turning The Tide" [SFT PO Box 564571 College Point, NY 11356-4571]- This is like Larry Johnson of the Knicks: both are from NYC, both have had good things said about them, and both ain't shit in my eyes. Someone bring back Anthony Mason.

Shyster "Say Uncle" [Off Time Records PO Box 220763, El Paso, TX 79913]- About as melodic as Pegboy gets. They've got that thing where they just slow down a little or go a tad bit faster...well, Pegboy fans will know what the hell I'm talking about. It can't be that bad, coming back from getting my haircut I started humming "Gutwrench." [Finn]

Sicko "You Are Not the Boss of Me!" [Empty PO Box 12034 Seattle, WA 98102]- One of the best pop punk bands in the USofA. Sicko does the shit right: fast, fun, and, at times, hard. Lots of songs. A perfect band for a punk rock party in my eyes. Clap, clap.

Silent Fall "In a Perfect World..." [One Percent Records, PO Box 141048 Minneapolis, MN 55414-1048]- Shit in a jewel case. More bad Victory-derived metalcore with SxE overtones. They sound just like Suicidal Tendencies on "Join the Army," that's how sad this is.

Silent Majority "Life of a Spectator" [Exit PO Box 263 NYC, NY 10012]- One of my favorite local bands (well, from Long Island), these guys have put together a fine release that can't help but get a Lifetime reference. It's a hardcore band not afraid to show it's not just about hardcore. Praise the lord I don't need some poetry thesaurus to figure out the lyrics and message.



I had heard a bunch of these songs live and it's good to hear them done up well on record. The songs make me feel good about this music. PS- I got swirly light blue vinyl!

Six & Violence "Petty Staycheck" [SFTRecords PO Box 564571 College Point, NY 11356-4571]- Total jokecore that doesn't really crack me up when I listen to it but I totally have to see these guys play live. Songs all about...well, they sing about tons of shit and make fun of it all tons of different ways. I can't see how they'd sell any CD's but more power to 'em.

Slackers "Redlight" [Hellcat/Epitaph]- This is the first release from Tim Rancid's new "label", and if you like more traditional ska, yer one lucky individual. I'd like to throw in references to old Jamaica ska and english ska, but the fact

is I can't remember those sounds. Maybe the Slackers suck. This is one of those CDS's you play when people who don't like punk or HC are at your place and you still want to put on your own music.

Sleepytime Trio "Plus 6000" [Lovitt Records 5800 W. Friendly Ave., PO Box 17358 Greensboro, NC 27410]- This label sure has got some cool bands, and if people ever take notice, Lovitt will be known as delivering some innovative stuff. This "Trio" has some essence to it alright, especially on "I'm Not a Spy." The songs can be slow and tinkering at times, but most of the time they flirt with hardcore sounds and some odd vox to make for a good recording. I'm not one to play this 10 times a day, but it's a keeper.

Sons of Abraham "Termites in His Smile" [Exit PO Box 263 NYC, NY 10012]- More of that crazy-go-nuts hardcore fused with metal like Converge, Kiss It Goobye... This band is damn

first started. Some rock and some are cock, but they're too legit 2 quit. I think Spazz should be the in-house band in Seattle when the Sonics play so Gary Payton can go even more fucking nuts!

State Route 522 "Samson is Apollo" [Excursion PO Box 20224 Seattle, WA 98102]- I liked this band's 7" but this 4-song deal is just too "blah" for me. It just goes by and does nothing for or to me whatsoever. Cool packaging, but it don't mean spit when the music lacks.

Strife "In This Defiance" [Victory Records, PO Box 146546, Chicago, IL 60614]- Strife fucking burn villages and kill everyone in sight with this one. Raging. The other shit I heard from Strife struck me as goofy and overly earnest, but with songs like "Force of Change" (now is that a song title or what?!), Strife have toned down the cheese factor and gone for more speed and a real Cro-Mags feel. I could've done without the Integrity-like 2-minute noise segments, but so what, the more influences from their evil brethren, the better! All-star caliber.

Sum of all Fears "From This Day Forward..." [East Coast Empire 44 Waterbury Rd. Prospect, CT 06712]- Honestly, I was expecting horrible CT metalcore but the kids are alright. Yeah, it's yer basic new type of hardcore that doesn't have any real urgency and not enough speed to have any punk element, but they seem to have a lot of spirit. Hope they grow in a good direction.

Sweet Diesel "Wrongville" [Gypsy Records/Velve, 740 Broadway, NYC, NY 10003]- The Diesel are a fucking joy to listen to. They are one of the very select few NYC bands who can rock, mosh and thrash without fitting categories easily. Hell, they still wear camo pants. If everyone wasn't obsessed with their little scenes, Sweet Diesel would get some major respect from the masses, but until then I guess only us savvy critics will be hip enough to dig 'em. 15 songs, most around 2 minutes,

a real fun time for me just listening to it. I love HC and all, but some basic punk rock can feel so good sometimes! Good job.

Ten Foot Pole "Unleashed" [Epitaph Records 2798 Sunset Blvd., Los Angeles, CA 90026]- Cross Pennywise with Descendents and you've got this band. Way too much metal guitar in the mix. My new awesome speakers sound like amps for the guitarist. The only good 10 foot pole I know of has a rim attached to it and shakes violently when I throw one down!

Ten Yard Fight "Hardcore Pride" [Equal Vision Records, PO Box 14, Hudson, NY 12534]- Boston's football musical heroes go legit. This has the old demo plus the 7", with the demo's songs being a blast. Where are the lyrics to those songs? To the uninformed, 10 Yard Fight (led by Extent fanzine man John LaCroix) is all about '88 hardcore. I guess they're serious now, but I find it to be more entertaining (that's a good thing!). EVR- don't call it a comeback!

Third Age "Supernatural" [Atomic Action 2030 W. Main Rd., Middletown, RI 02842]- I was gonna say they remind me of Silent Majority but then that reference might not help enough of you. This CD is like HC getting emo and playing more rockish without being rock (imagine longer, slower Lifetime songs). It's fine and all but I'm such a prick that I gotta say I won't be listening to it again. Well, maybe. I'd like to see 'em live.

Three Mile Pilot "Another Desert Another Sea" [Cargo Records]- For a record that is not hardcore, not punk, not AmRep style, and not a movie soundtrack, I am surprised I listened to it twice through. The music is... smooth and yet darting at the same time. It's hard to describe because I'm a fucking neandrathal. I'm sure rags like AP and Magnet can categorize it easily but it's style is hard for me to pin down. Oh, fuck it, it's self-mastubatory slow wanking for guys who like to play in front of crowds who stand there with glasses on and drink beers, maybe nodding a head once in a while.

Tired From Now On "Romanic" [No Idea PO Box 19636 Gainesville, FL 32604-4636]- Cool red vinyl & cover artwork from No Idea (Var always has cool ideas). The band plays fast stuff, like a HC band that kinda erased its memory on purpose so you couldn't easily find their influences. It started really furious but got a little more straight forward as the record went on. Some of it is that screamy-go-nuts stuff the kids love these days (or at least pretend they do). Not bad.

Today Is The Day "Temple of the Morning Star" [Relapse Records, PO Box 252 Millersville, PA 17551]- Steve Austin simply refuses to die. TITD are back with 17 (!) songs of fury, anger, noise and demented takes on the world (99% negative). I really like TITD as everyone knows, but I'll be honest in saying that this album actually surprised me with how good it was considering all the lineup changes and touring. Jump on the bandwagon.

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good but this type of music is growing moss real fast. OK lyrics, but the whole "why I like my band & this music" piece is plain melodrama. Just rock it, OK? I'd like you better if your attitude matched all your screamy antics.

Space Cookie "Your CD Collection Still Sucks" [Reservation PO Box 7374 Athens, GA 30604]- Though I still protest this as the worst band name ever, this collection of singles is about as good as punk rock gets: fast, frantic, somehow melodic, snotty, blah, blah... [Finn]

Spazz "Sweatin To the Oldies" [Slap A Ham, PO Box 420843, San Francisco, CA 94142-0843]- Spazz rule like Gary Payton: fast, kinda crazy, leading the fucking way, getting big yet keeping it real, and some other bullshit comparisons my sorry ass can't think up right now. This CD has 64 songs going back to when they

Sweetbelly Freakdown [Jade Tree, 2310 Kennwynn Rd., Wilmington, DE 19810]- Why is that the things you like always end too soon? These 9 songs fly by and I want 9 more now! I've been listening to it on and off for a month and continue to discover new aspects. That Shawn Brown has got some choice lyrics and vox. Actually, the whole band has awesome chops and signature noises. Welcome back, maybe you will get the respect not shown you years ago, gents.

Teen Idols [Honest Don's PO Box 192027 San Fran, CA 94119-2027]- Of all the House O' Pain bands from TN I didn't think the Teen Idols (no, not that the Idles) would be the one to come back to kick my ass. Well, this band has some real punk Ramones stuff going and it was

Trial "Through the Darkest Days" [CrimethInc. 2695 Rangewood Dr., Atlanta, GA 30345]- 9 songs here, just about all of which I think I've heard on the 7" or from the demo, though they might have been re-recorded for this, I'm not sure. Anyway, more HC from Seattle with political and scene agendas in the lyrics. The music is about OK I suppose.

Tweezer "Hoe to Live in a Day of Moral Chaos" [Shoe String, PO Box 8952, Atlanta, GA 31106]- Maybe early Six Finger Staellite with in your face Negative Approach broken vocals. Early Touch and Go influenced like some industrial sounding Texas band might be. [Finn]

Union 13 "East Los Presents..." [Epitaph]- Rancid recruits some East L.A. hardcore kids for Epitaph. I like the idea, though the execution needs some major help. Tons of songs, old Suicidal T's typeface, and punky HC songs do not automatically add up to a good release. Not interested.

Up Front "Movement" [Smorgasbord Records 53 Woodstock Rd., Carmel, NY 10512]- Lotsa songs (18) by this old posi-youth group who enjoyed their heyday back in '89 or so. 1st off, I

Up Hollow "Mission To The Moon" [Blue Moon Records, 2075 S. University Blvd #264, Denver, CO 80210]- I guess this is the difference between high school life in '97 and high school life in '87. When I was in high school, friends were into HC and singing about being angry. Now kids seem to play pop-punk (this is more in the simple Jawbreaker vein) and sing about girls. It's not bad at all, but I guess if your music is "not that bad" then maybe it is after all.

Up Hollow "Mission to the Moon" [Blue Moon, 2075 S. University Blvd. #264, Denver, CO 80210]- Generic, uninspired, fast melodic punk parts interspersed with bass and vocal breaks ala the Pixies. The vocals are pretty awful. Should have been a demo. [Yemin]

U.S. Bombs "War Birth"- Regardless of the Clash overtones this is nothing more than bar rock and I'm turned off by the fake Rottenesque snarls. All you need to know is that they love to skate, they love america and look like prepackaged punk straight out of Corporate America. [Finn]

The Van Pelt [Art Monk Construction PO Box 6332 Falls Church, VA 22040]- During one of

the few Change Zine Crew get-togethers, even the Crackpipe Kid thought this first song on the EP was "fresh." It has a "mature rock" groove that we all liked. Then they played some noise and it ended. It's like 7 minutes with one good song. We went back to playing NBA Jams on Super Nintendo after that. I beat Johnny T like 19 straight times!

Violent Society "Times of Distraught" [C.I. Records, 739 Manor St. Lancaster, PA 17603]- This is simply great, solid, classic style Hardcore punk, early 80's style. I hear early Agnostic Front, other people say I'm crazy and that they sound like GBH. I say that they're way

better than GBH ever was. Pissed and sincere, super fast, with no letting up, and a great live band as well. One of Philly's finest. [Yemin]

Voodoo Glow Skulls "Baile de los Locos" [Epitaph Records]- Unlike everyone else I know, I kinda like ska-punk-core stuff. I find it fun and catchy. But the Skulls sound quite unspecial here. Fuck, I can't tell the difference between this CD and their last one. Normally I'd suggest that you go get drunk and see them live with

some friends to enjoy the music, but I'm SxE and have no friends to speak of, so fuck 'em.

Wayne Kramer "Citizen Wayne" [Epitaph Records, 2798 Sunset Blvd., Los Angeles, CA 90026]- I feel rather moronic reviewing this 40-year old's work since he was in the MC5, still is a bad-ass, and has seen a million faces and rocked them all. All disclaimers aside, I liked some songs in the sense that they'd make great tunes for a movie about life in NYC. If you like movies like me, you'll understand when I say Kramer has some perfect soundtrack songs for repressed solutions and stunted interaction scenes. I need help here.

Will Haven "El Diablo" [Crisis Records, P.O. Box 5232, Huntington Beach, CA 92615-5232] Slow, heavy, tortured, pissed off, repetitive, droning. I know you're thinking you've got it all figured out, but wait! There's, like, fucking synthesizers and weird sounds and stuff that add to the atmosphere and make this sound really evil and creepy. Usually the mere mention of the word "synthesizer" makes me run away, but this is different. There's no way I could listen to this every day, but it's definitely interesting. Give it a chance, this is mood music for the satanically inclined. [Yemin]

William Carlos Williams "White Women" [Shoestring Records PO Box 8952 Atlanta, GA 31106-0952]- Free jazz, free noise; it's enough to annoy most but not I. Music filtered through punk is always better- see, I dislike most country but really like Palace, I pretty much hate reggae but when the Bad Brains play it so... you get my point. It's still got a punk feel to it. They seem to take themselves much more serious than most Skingraft jazzsters. See Ornette Coleman. Danette Haser will have an open invitation to sing me to sleep or have a drink, or have a drink and go to sleep with me. [Finn]

Wimpy Dicks "6Teen Years of Noise" [Bopp'N'Skin Records, PO Box 14016 San Luis Obispo, CA 93406]- This is like the Knicks signing Alan Houston and Chris Childs last year instead of getting Gary Payton: just fucking mindless and a great attempt at destroying my happiness!

Yum Yum Tree "Glittering Prizes & Endless Compromises" [Creation Records 3202 21st Ave W., Bradenton, FL 34205]- Punk hardcore from NYC. "Reform" and "B.O.O.C." were my faves as the vox seemed to work best with the hard music in those cases. Yum Yum Tree sound better here than on their 7" and I think it's because they play more HC-oriented stuff, though not yer run-of-the-mill posi shit. At the end of this CD is a live set from CBGB's.

V.A. Fully/Lady Luck "New Beginning" [IJT, PO Box 20300 Tompkins Sq., NYC, NY 10009]- I'll start off by saying I get turned on by pregnant women, so pictures of them are pretty cool. The Lady Luck side is pretty cool. The singer possesses a real cool Debby Harry-like delivery. However the Fully side... it's hard to avoid talking about Smashing Pumpkins.



never heard Up Front and know nothing about the band's history, so at least you're getting an unfiltered opinion here. I liked it. The lyrics reminded me of Verbal Assault a lot, and the music varied between old school HC (surprise, surprise) and stuff like Lifetime was ending with. The vox were the only letdown, they were pretty bad. Still, I liked it. I'll give this to Yemin since Up Front was like his #1 band of all time.

Sure, there's some good Sabbath riffing, but the Pumpkins put back in everything Black Sabbath was trying to avoid about the 70's false psychedelica. [Finn]

V.A. "Creepy Crawl Live" [Another Planet Records]- Today's version of NYHC got together and played what seems like a really good show one day on St. Mark's Place. This comp has songs from the show featuring: Murphy's Law, Killing Time, Ensign, Crown of Thorns, Warzone and more. Killing Time sounds perfect, though no one really is lacking except for the sing alongs in H2O's songs which seem forced and you can't hear anything. Still, impressive showing.

V.A. "Your Ticket to the New Jerusalem" [Dwgsht 'zine & Hand To Mouth, PO Box 28 Greensboro, NC 27702]- Wow. A full LP and full 72-pg. zine to go along with it. First off, the record has a bunch of bands I've never heard before but the mix of HC, emo, punk, & more subgenres actually sounds good. Real good. And the booklet, like the zine that put this together, is awesome reading, mostly of the non-music kind. Honestly, I have not had the chance to read it all because there's a lot to read, but it covers topics such as environmental issues, prison life, veganism, history, and more. And unlike so many other left-wing punks who get a theory and run silly, Alex & his crew research like good writers should. Great fucking job.

V.A. "All About Friends" [Hardcore Maniacs PO Box 11543 Kansas City, MO 64138]- Everything about this comp is pretty cool except for the most important thing: the music. Limited to 1,000 copies, this CD has some damn fine bands; CR, Botch, Threadbare... but I guess comps are just too incohesive for me. Most of the songs on here are covers, though the only ones I recognized were "Crucified" by Iron Cross (done by Trial), "Rock Lobster" by the B-52's (Botch) and "Freedom" by Rage Against the Machine. I'm sure some people will really dig this but I'm only marginally into it.

V.A. Left For Dead/Acid [No Idea PO Box 14636 Gainesville, FL 32604-4636]- First off, this is going to be a total record collector's wet dream; it has LFD, is on grey, black swirl color vinyl, and, best of all, is shaped like a buzz-saw. On my turntable, it's spinning and shit like a saw!! Yeah, baby, yeah! Var (of No Idea) is worthy of a shag, indeed! Anyway, Left For Dead is that new total HC band that arose from the casket of Chokehold, and they bring it total '83 style with rad, in-your-face lyrics. I bet they are great live. Acid kinda turned me off with their noisy heavy shit, but fuck Acid because Left For Dead rock and this piece of grooved love is all mine! [\$7ppd- order today!]

V.A. Set Apart/Chalice [Blank Records, PO Box 3203 Gretna, LA 70054-3203]- God help us. 2 horrible FL Victory wannabe's trying to be something I thought HC was not. You play bad metal music and you don't have a place on my team. In fact, I wouldn't even let you in the stands to watch.

V.A. Wallside/Shag Van Club [Makoto Recordings PO Box 50403 Kalamazoo, MI 49005]- 2 good, hectic bands, both with little quirks and changes to keep them from being lumped in with the "crazy, noisy" HC band group. The song "Listen For the Swoosh" by Wallside is awesome. Shag Van Club throw in some cool vox that remind me of Chris Thomson (Circus Lupups, Monorchid). Chaos under control and with a groove. Good shit from both bands.

V.A. Black Army Jacket/Hemlock [Go Kart & Sound Views]- Weaklings need not apply. BAJ (who, and no offense is meant towards Hemlock, really need a record of their own) have their most polished and diverse music to date. Sure, they still appeal to the power violence crowd, but they mix it up good here. Hemlock are pretty brutal-- it felt like one long song for their side of this 10", but not in a bad way. Hemlock makes me angry (as if I don't have enough anger as it is). Good 10" split!

V.A. Jough Dawn Baker/Vade [Henry's Finest Recordings 16128 NE 145th St., Woodinville, WA 98072]- More screamy-go-nuts HC from bands that play on no stage and act all crazy though everyone stands around watching them like the TV. Jough Dawn Baker's side come off like a practice session. Vade was better but neither of these bands have convinced me that they can back up their music with action.

V.A. "(Don't Forget to) Breathe" [Crank!, 1223 Wilshire Blvd. #173, Santa Monica, CA 90403]- The one thing that I like about emo is that they title things in lower case letters, because it saves my pinky from the labor of hitting the shift key. oh yeah, i'm supposed to review the music. this is much better than the other thing crank! sent me. although i still don't like this indie/emo stuff, at least most of these bands can write good songs. some of this is actually beautiful. the singer from fireside kinda sounds like robert smith, which is a plus. also featuring: the promise ring, hot water music (who deserve to keep better company than this), silver scooter, grander, christie front drive, vitreous humor, prozac memory, knapsack, roadside monument, mineral, 7 storey mountain, drive like jehu, uni-v, boys life, ethel meserve, and uncrush. if you like sleeping, get this. [Yemin]

V.A. The Huguenots/Seven Percent Solution [Hydra Head PO Box 990248 Bosaton, MA 02199]- Kinda hard to tell which band is which on this split green 10", but I think the Huguenots are the better side with more of that screamy fast noisy HC Hydra Head is known for putting out. It's pretty good and not very metal. 7% goes for the same thing but tries a bit too hard to scream and act all quirky in their quest to their thing and it bugs me after a few songs. They make interesting sounds and have some spots but overall it leaves me standing in the same place as before. Mixed reactions here.

V.A. "Music Does a Body Good" [Glue Records, P.O. Box 320, Verona, NJ 07044-0320- Also available through Gern Blandsten]- This is a fucking way rad compilation spanning everything from old skool punk, early 80's style hardcore, youth crew sounding stuff, pop punk, and more metallic HC. Includes: Bouncing Souls, Lifetime, Weston, Devoid of Faith, Vanbuilderass, the Wives, Endeavor, Holedshot, Fastbreak, Ensign, Sindy Kills Me, the Comrades, High School Sweethearts, Grout, Oddnormal, & Felix Frump. [Yemin]

V.A. "The Harder They Come" [East Coast Empire 44 Waterbury Rd., Prospect, CT 06712]- Oh spare me. A bunch of "hardcore" bands from the northeast who really fucking suck. Even all the lyrics suck except for Sum of all Fears. If everyone is so hard and has it so bad, why do all the white suburban boys like to waste their weekend nights sitting around brooding at bad shows with one another? And you wonder why some people think hardcore is a fucking joke.

CHARLES BRONSON



The girl running Hit It or Quit It fanzine (love the title, you sassy thang) drops the name Pat West like an anvil made of gold in her latest issue. Hey, who wouldn't capitalize on the sheer masculine bravado of yours truly, the closest thing to a real life viking many of you will ever meet? The quote "...are pussies" is an honest one, I suppose, though the sarcastic-laden statement may roll under some people's eyes with no sarcasm detected. Truth be told, Hooten & I (well, 30% Hooten, 70% West) hauled some god forsaken piece of Promise Ring equipment into Brownie's to bypass the toll at the door. So much more masculine than guestlist, non? Besides, the few people Hooten & I knew at the post-HC, pre-indie rock show certainly didn't have us carved high on their totem poles to put our names on the paper. So, logically, I grabbed the biggest fucking thing from the van, smiled to the band, and hauled a case containing a dead elephant inside. Of course, Swiz Belly was my object of desire, and once they finished their set which left the standing still crowd standing still, I departed for Avail. I know, so conventional a choice over

Jim Testa as H2O graced the stage. Comfortable in my 30-yard distance from the stage, posing for all the alternateens on my super-cool BMX bike ("no, I'm not in the BMX demo this year, I got kicked off after getting my 13" dick caught in my pedals"), I was feeling fine. But my lemonade time was interrupted by the singer of mentioned band calling all of us non-pit participants "pussies" for not coming closer. I'll spare the band my jab at being far away because they sounded so fucking bad, and instead mention the 30 year-old women sitting near me who shook their heads in disgust when called "pussies" because they don't want to be punched in the head doing the new wacky foray known as the mosh. As I left the show, I got a backstage pass from the guy at the ticket booth, sold the pass to a kid for \$15, rode past the insane asylum, over the walk bridge before it closed, and laughed at the traffic on the FDR Drive.

"Pussy" this, "pussy" that. I know it's just a word, and not the worst one you'll hear, but language is the most powerful force in the world. Every 100 years, language changes 25%. In

PUSSY!!!

the Penis Ring, but I like satisfaction in my life, not empty expectation.

Pat Outside relayed to me a tale of wondrous stupidity, it can only happen in CT. Some construction glove-bearing hardcore cliché named Sean Copack [sic], somehow feeling so letdown by his brethren when a stage diver fell on his own head, scolded the crowd by calling them "pussies" for not catching the flying vegan. Now we all know that I would just assume eat shredded glass than catch some SxE teenage warrior who is trying to land on my head from my blindside. But, let's give this Copack character a bonus point and back up his claim that the flying burrito brother needed a helping hand or two. Still, when the Crackpipe Kid asked our construction worker (remember: the gloves) why he called people "pussies," Copack replied that he isn't a talker, he's a fighter. Save the squirrels, forget feminism! Aah, the open doors of discussion at a hardcore show in CT remain closed I see.

Perhaps NYC will be better. Perhaps not. After BMXing from Houston & 6th Ave to Randall's Island to sneak into the Vans Warped Tour, I got to enjoy the company of Jersey

Pat Outside & the Crackpipe Kid are right to hound both myself and that other CT dimwit about the use of "pussy" as a metaphor for weakness. Anyone who has enjoyed pussy or wielded its vast power knows that the last thing a pussy could be called is weak.

this day and age of technology and media, I would say it's closer to 40% in the United States. A guy from 1883 would have no idea what was being said if you put him on the average street corner today. But back to pussy.

Straight up, "pussy" refers to the vagina. All women and men I know refer to it as "pussy." It's what makes the world go round, what men strive for, what controls my life (well, you get my drift, just let me overextend myself for the sake of this piece, OK?). Pat Outside & the Crackpipe Kid are right to hound both myself and that other CT dimwit about the use of "pussy" as a metaphor for weakness. Anyone who has enjoyed pussy or wielded its vast power knows that the last thing a pussy could be called is weak. Stringing together some basic

Stringing together some basic theories, the fact is that straight men get obsessed with pussy as young teens, transfer their obsession to a form of aggression (enter: porn), and consequently channel their feelings into their diction without realizing where the terms come from. So, in a very big nutshell, a teenage hetero boy jerks off all the time while dreaming of pussy. He gets some porn which makes him say "Oh yeah! You like that?! I know you like it!" The mentality created is: since, hey, all the girls in porn just love cock so much they'll take it anyway you'll give it to them. Then, in aggressive modes, he degrades others by calling them weak, inferior, a "pussy," because, that's right, in his mind he's a big strong dick who controls pussy.

I'm surprised men haven't created huge monuments to pussy. Like in Indiana Jones, Harrison Ford will be cutting through the jungle, and find some old stone, push it into the ground, and a huge statue of a woman spreading her legs will appear behind a vast jungle canopy. Trust me, I'm not sick or perverted, I could totally see some ruler making this for his kingdom.

But I can't lecture about the rewrite of "The Jewel of the Nile" right now. Currently, I'm absorbed with trying to draw a line in the sand over how we use the word "pussy." I take it no woman likes to be called "a pussy." It means they are nothing more than a piece of meat, something to fuck. Some moron guys like to use the old ideology of "well, you can call me a dick, I don't care." That logic is about as strong as most cocks in cold water. Men want to be objectified. We want to be thought of as only penises. If we thought women would degrade us to fuck us, we'd mistake earth for heaven. When women hear men calling other men



"pussies" I suppose they aren't thrilled by it, but at the same time they're so goddamn used to it they have to let it roll off them or else they'd go nuts.

A pussy is a great thing. I'll spare you my Change Zine erotica, but its warmth, wetness, and total feeling of comfort for a penis, hand or tongue is nothing short of amazing. Utter bliss. It drives me crazy. The pussy represents femininity (in my eyes). It is woman, it is powerful, it is beautiful, it is natural. The sight of it is divine and its actions surprise even the women who have them. This notion that is parallel with lack of strength is not stupid, it is more like incomprehensible. People who are called "pussies" should be our role models for chrissakes, not our weaklings.

So, I ask that you men who use the word "pussy" reconsider your use of this word. Why? Oh, I know it's just so PC, but spare me your faux-manliness and bravado for a moment. Fact is, we straight men love pussy. Love it! And the women who own them are awesome. Why put them down in an attempt to put down some other male jerks? Is our vocabulary so limited we use "pussy" in place of 10 other words? "He's a pussy." "I like pussy." "Oh what a pussy move!" Let's get this shit straight! Pussy should be the one thing in life that is good, so stop associating it with bad things. I realize porn will never die, but unless people recognize that "pussy" is something to covet and not to use as some derogatory word then at least we'll be on the right track.

Remember what the female Black Panthers used to say: Power to the pussy!

THE SIMPSONS

HARDCORE PUNK

T H E C O M P I L A T I O N

Homer: Oh, yeah, what are you gonna do? Release the dogs? Or the bees? Or the dogs with bees in their mouth and when they bark they shoot bees at you?

Homer: Are you saying you're never going to eat any animal again? What about bacon?

Lisa: No.

Homer: Ham?

Lisa: No!

Homer: Pork Chops?

Lisa: Dad, those all come from the same animal!

Homer: Heh heh heh...ooh... yeah...right Lisa. A wonderful...magical animal

Homer: Ah, Andy Capp, you wife-beating drunk....

Homer: Mmmm... bowling alley fresh.



Homer: Mmmm...64 slices of American cheese. 64 (munch munch munch)...63 (munch munch munch)

cut to much later

Homer: 2...(munch munch munch)... 1 (munch munch munch)

Marge: Homer, have you been up all night eating cheese?

Homer: I think I'm blind.

Homer: It's not easy to juggle a pregnant wife and a troubled child, but somehow I managed to fit in eight hours of T.V. a day.

Homer: But every time I learn something new, it pushes out something old! Remember that time I took a home wine-making course and forgot how to drive?

Marge: That's because you were drunk!

Homer: And how!

T H E F A N Z I N E

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